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Cataloging Sheet Music

Guidelines for Use with AACR2 and the MARC Format

Edited by Lois Schultz
and Sarah Shaw

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2. *Directory of Music Library Automation Projects* compiled by Garett Bowles, 1973; 2nd ed., 1979.
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Prepared by the Working Group on Sheet Music Cataloging Guidelines
Bibliographic Control Committee
Music Library Association

Complied and Edited by
Lois Schultz
Sarah Shaw

Music Library Association
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Dedicated to the memories of Calvin Elliker and Virginia Gifford,
Members of the Working Group on Sheet Music Cataloging Guidelines,
Music Library Association

Contents

Introduction ix

Using the Guidelines ix

Chapter 1. Description of Sheet Music

Definition of Sheet Music 1

Description of Sheet Music 2

Notes 50

Chapter 2. Sheet Music Access and Authority Control

Suggested Access Points 51

Sample Subject Headings 53

Authority Control 54

Chapter 3. Levels of Detail 55

Chapter 4. Core Record and National Level Bibliographic Record Summary

Core Record for Printed and Manuscript Music 59

National Level Bibliographic Record Summary 60

Appendix

Guide to the Examples 63

Glossary 189

Selected Bibliography 197

Index 203

About the Editors 207

Introduction

Sheet music, a genre of printed music with many difficulties of definition and categorization, has posed a serious problem of bibliographic control to many libraries. Where scores of art music were consistently the beneficiaries of carefully developed cataloging rules, sheet music was typically either relegated to storerooms to await cataloging at some future but indeterminate date or subjected to a host of locally devised arranging and indexing schemes. The growth of studies in the music of the United States, and in vernacular music of all types, has at last created a demand for better access to these materials.

During the 1992 annual meeting of the Music Library Association, several interested individuals discussed developing a set of guidelines to facilitate cataloging collections of sheet music. Under the auspices of the Bibliographic Control Committee, the Working Group on Sheet Music Cataloging Guidelines was formed with Sarah Shaw as its chair, and Lois Schultz, Victor Cardell, and Calvin Elliker as members, with Virginia Gifford and Lois Kuyper-Rushing joining later.

The Working Group was charged with "evaluating current practices of cataloging of sheet music, and with formulating preliminary recommendations for a set of guidelines applicable to sheet music cataloging." The outcome of the Group's efforts was envisioned as "a point of departure in the process of developing more formal standards for sheet music cataloging." Finally, the Group was to "evaluate the effectiveness of existing general cataloging standards, such as *Anglo-American Cataloguing Rules* (cited as *AACR2)*, for cataloging sheet music, and make suggestions for changes or additions to these standards as appropriate." From its inception, the Working Group devoted itself to developing guidelines that were informed by standards currently in place and would bring the same levels of access and uniformity to sheet music as those applied to other formats. At the same time, the Group was also determined to find ways in which the particular characteristics of sheet music would be recognized and reflected in the bibliographic record.

Throughout the years, and despite changes in its membership, the Working Group continued to study sheet music from a variety of perspectives: investigating such areas as covers and illustrated title pages, caption titles, edition statements, musical presentation statements, copy-specific information, printing methods, professional copies, and variant issues aimed at specific markets. The results of those studies are embodied in these guidelines, presenting approaches that conform to current standards for cataloging of scores, yet encouraging full expression of the complex features unique to sheet music. It is the sincere hope of all the Group's members that this document will provide valuable assistance to individuals and institutions cataloging this fascinating format.

The editors would like to express their appreciation to the Working Group for their sustained support. We are also grateful to the institutions that have supported our work by allowing us to travel to conferences, occasionally releasing us from our regular tasks to work on the *Guidelines* and allowing us to use examples from the collections. These generous institutions are: Brown University, Duke University, the Library of Congress, Louisiana State University, the Newberry Library, the University of California at Los Angeles, and the University of Michigan.

Using the Guidelines

These *Guidelines* have been formulated primarily for the use of catalogers in archives, libraries, and museums to assist them in the preparation of standard cataloging records in print or electronic format. The Working Group has attempted to apply a recognized standard, *AACR2,* to a difficult genre. The explanations of standard music cataloging practice are intended to aid nonmusic catalogers in the use of this tool. Other discussions, for instance, the musical presentation statement, are designed to expand the music cataloger's understanding of publishing practices somewhat peculiar to sheet music. As an annotation of the standard cataloging rules and instructions, the *Guidelines*

must be used in tandem with them, although the editors have tried to provide sufficient quoted material that the user does not need to have multiple sets of rules open at once.

The basic format of the discussion in the *Guidelines* (chapters 1-3) is: quotation of portions of *AACR2* or other rules, examples drawn from sheet music to illustrate the rules (many refer to the appendix for more complete information), and discussions of how to apply the principles of the rules to sheet music. Extensive quotations from a variety of cataloging tools are included, but the cataloger must use these *Guidelines* in conjunction with, not as a substitute for, the other resources. The text of *AACR2* chapter 5, other appropriate rules (e.g., *AACR2* chapter 1), *Library of Congress Rule Interpretations* (cited as *LCRI*), *Cataloging Service Bulletin* (cited as *CSB*), and *Music Cataloging Bulletin* (cited as *MCB*) are enclosed in borders with a thin, single line. Quotations from *Descriptive Cataloging of Rare Books*, second edition (cited as *DCRB*) are enclosed in borders with double lines. References within chapter 5 to rules in other chapters of *AACR2* have been retained (e.g., "see 1.0F.") and, where pertinent, quoted. Rules applying to music cataloging are quoted, omitting paragraphs and sections concerned with other types of material (microforms and sound recordings, for instance). In many instances only a portion of a rule applies to sheet music, so some text has been omitted. Omissions have been indicated with ellipses (. . .). In order to more clearly illustrate how *AACR2* applies to sheet music cataloging, many of the examples given in the *AACR2* text have been replaced with examples specific to sheet music.

There are crucial sections about determining the title page and what should be treated as the chief source of information. The cataloger must be aware of the fact that sheet music generally does not have "covers" but rather "title pages." These pages may be illustrated, but the presence or absence of images does not change the definition of title page. This is an important distinction in the selection of the source of information to be used for title transcription. The casual use of the term "cover" by collectors and even by librarians makes the cataloging task more difficult, as it has obscured the definition of title page. The reader is encouraged to review the definitions of title page, edition, and musical presentation statement carefully. These terms are also discussed within the context of the rules. Reproductions of title pages and sample cataloging of many examples are found in the appendix. Every effort has been made to use "real" examples, although in a few instances slight alterations have been made in order to illustrate a point.

The preparation of electronic cataloging records has its own "language" (i.e., Machine Readable Cataloging, or MARC). Because the implementation of MARC is not uniform among the cataloging utilities (OCLC, RLIN, WLN, etc.), and the MARC format itself is subject to change, catalogers must, in an electronic environment, apply the MARC tags as instructed by their utilities and/or local practice. The Working Group has provided two versions of the cataloging. The first version has headers similar to public displays in online catalogs and the second version includes tags marked according to current OCLC usage.

The spelling and capitalization used in the *Guidelines* follow two different standards, depending on the context. The quotations from *AACR2* follow British spelling conventions, the commentary in the *Guidelines* follows American practice. Capitalization in the *Guidelines* discussion follows the rules in the *Chicago Manual of Style*, but, where the intent is to show the actual cataloging, the prescribed capitalization from *AACR2* is given. For instance, when "There's Something about a Soldier" appears in the list of illustrations for transcription of the title proper, all nouns and adjectives are capitalized. When the text refers to the transcription of the title in the cataloging record, then it is given as "There's something about a soldier."

The editors hope these *Guidelines* help to demystify sheet music cataloging for the less-experienced cataloger and, for some experienced music catalogers, answer quandaries, explain publishing practices, or suggest useful additions to cataloging records. Further, we hope that the *Guidelines* will generally aid efforts to bring more sheet music description and access into the electronic information environment, thus enriching both current and future library users with the wealth of social and music history hidden within each slim sheet music publication.

The stylized rose symbol that is used to separate chapters is thought to be the symbol used by Max Rosenbaum and the Rosenbaum Studios. This commercial art studio was active from about 1906 to 1928. More information is available at Keith Emmons' Hawaiian and Tropical Vintage Sheet Music Image Archive (http://www.hula-pages.com/rose.htm.)

Copyright Information

The editors also express our sincere appreciation to the publishers and their representatives for allowing us to reproduce the music or art in these examples.

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There's Something About a Soldier
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Chapter 1

Description of Sheet Music

Definition of Sheet Music

From the basic linguistic meanings of the component words, "sheet" and "music," it can be seen that in its most elemental sense, sheet music consists of musical notation printed on sheets of paper that remain unattached and unbound at the time of sale. From this basis, single sheets printed on one or both sides, folios (one sheet folded in half to form four pages), folios with a loose half-sheet inserted to yield six pages, double-folios (an inner folio inserted within the fold of an outer folio to make eight pages), and double-folios with a loose half-sheet inserted within the fold of an inner folio to produce ten pages, qualify as sheet music under this definition. Items surpassing the physical extent of these formats require thread, glue, staples, or some other type of fastener to keep their sheets organized and the items intact as bibliographical entities, and will likely have been issued with such fasteners. Items may be encountered that otherwise fit the parameters of this definition but include fasteners. It may be very difficult to determine whether these fasteners reflect the original state of the item or are the remains of postpurchase processes. In such cases, the extent of the item takes precedence over the presence of fasteners and determines if the item remains within the scope of this definition.

Thus, for the purposes of these guidelines, sheet music is defined purely by physical format. Some have suggested that sheet music applies only to "popular" music, but a close look at these publications over the course of history shows that the musical content of these publications is as varied as the history of music itself. Especially in the mid-nineteenth century a publisher may have issued sacred and secular songs, Lieder, opera excerpts, potpourris, waltzes, marches, and descriptive etudes side-by-side. Only the physical format remains constant. The difficulty is compounded by attempting to define "popular." A glimpse at the definitions in *Webster's Third New International Dictionary* (1966) is illuminating. Definition 4a seems the most relevant to sheet music: adapted to or indicative of the understanding and taste of the majority: easy to comprehend: not abstruse, complicated or profound: requiring no specialized knowledge to appreciate.

The problem words are "the understanding and taste of the majority" because what suits the majority of people during one period may be too sophisticated to another. Witness the popularity of opera arias in the mid-nineteenth century. Ordinary people sang and played arias from operas. Now we associate any form of opera with an elite group of "classical music" lovers. From the publisher's point of view, definition 4b makes the most sense, "suited to the financial means of the majority of people: moderate in cost: inexpensive."

But this definition seems too broad and commercial for our purposes. Charles Hamm addresses these problems and lists a number of characteristics of popular song.[1]

> A piece of music that is written for, and most often performed by, a single voice or a small group of singers, accompanied by either a single chord-playing instrument or some sort of band, ensemble, or small orchestra;
>
> usually first performed and popularized in some form of secular stage entertainment, and afterward consumed (performed or listened to) in the home;
>
> composed and marketed with the goal of financial gain;
>
> designed to be performed by and listened to by persons of limited musical training and ability; and
>
> produced and disseminated in physical form—as sheet music in its early history, and in various forms of mechanical reproduction in the twentieth century.

In the end, the definition of sheet music by physical format at least limits the application of these guidelines to a manageable category of material. A cataloger may, of course, opt to apply some or all of the principles set forth here to items that may be longer (e.g., consisting of thirty pages) or differ from the definition in some other way.

Description of Sheet Music

AACR2

5.0. GENERAL RULES

5.0A. Scope

5.0A1. The rules in this chapter cover the description of published music. They do not cover manuscript or other unpublished music in detail, though the use of an additional term in the physical description (see 5.5B) and the use of the specific provisions of chapter 4 will furnish a sufficiently detailed description for the general library catalogue. . . .

5.0B. Sources of information

5.0B1. Chief source of information. If the title page consists of a list of titles including the title of the item being catalogued, use as the chief source of information whichever of the "list" title page, the cover, or the caption furnishes the fullest information. In all other cases, use the title page or title page substitute (see 2.0B1) as the chief source of information.

If information is not available from the chief source, take it from the following sources (in this order of preference):

caption
cover
colophon
other preliminaries
other sources

2.0B1. Chief source of information. The chief source of information for printed monographs is the title page or, if there is no title page, the source from within the publication that is used as a substitute for it. For printed monographs published without a title page, or without a title page applying to the whole work . . . use the part of the item supplying the most complete information, whether this be the cover (excluding a separate book jacket), caption, colophon, running title, or other part. Specify the part used as a title page substitute in a note (see 2.7B3). If no part of the item supplies data that can be used as the basis of the description, take the necessary information from any available source. . . .

Use the colophon as the chief source of information for an oriental nonroman script publication if the colophon contains full bibliographic information. . . .

2.0B2. Prescribed sources of information. The prescribed source(s) of information for each area of the description of printed monographs is set out below. Enclose information taken from outside the prescribed source(s) in square brackets.

AREA	**PRESCRIBED SOURCES OF INFORMATION**
Title and statement of responsibility	Title page [see footnote]
Edition	Title page, other preliminaries, colophon
Publication, distribution, etc.	Title page, other preliminaries, colophon
Physical description	The whole publication
Series	Series title page, monograph title page, cover, rest of the publication
Note	Any source
Standard number and terms of availability	Any source

[footnote] Hereafter in this chapter, *title page* includes any substitute (including, for oriental publications, a colophon specified in 2.0B1 as a title page substitute).

Guidelines:

Identifying the Chief Source and Discussion of Various Types of Title Pages

Identifying the title page or chief source of information of a piece of sheet music is often difficult. Some of the confusion occurs because publishers frequently use a single design to issue with several titles. In some cases they seem to be simply saving the costs of designing and producing a different page. In others they are clearly trying to promote sales by advertising the motion picture, musical, opera, or other production associated with the work. Reproductions of the title pages of the examples are in the appendix.

A list title page is a title page that lists a group of related items available for purchase. Particulars of the item in hand are typically underlined or marked with a type ornament, such as a star, arrow, etc. A common practice was to use an elaborate frame or typographical ornament around the text.

As indicated by *AACR2* 5.0B1 above, the cataloger should transcribe the title information from caption, cover, colophon, other preliminaries, or other sources.

> The *Bluebell* by Helen Hood (appendix, p. 71-74). The title, *Songs*, is part of the ornamental border for the list of unrelated song titles. The publisher might add more titles to the page at a later date.
>
> *Norse Lullaby* by Reginald DeKoven (appendix, p. 134-37). The "Five lullabies with piano accompaniment" (series title) is found as part of the ornamental border. The opus number of the song appears only on the caption and not on the "list" title page. In this printing layout, the publisher would probably not add more titles to the list.

In addition to saving the cost of designing a new title page for each piece of music, publishers capitalize on visual recognition to enhance sales. In this practice, chiefly used for excerpts from motion pictures, musicals, and other production music, the basic design of the page emphasizes the title of the movie or musical, with the title of the excerpt at the top of the page and/or in a "list" box. The basic design of the page remains the same for all the excerpts, regardless of when they were issued. Sometimes a library's collection will include several copies of an excerpt where there are different titles included in the "list."

> *Hallelujah* (appendix, p. 100-103)

The most obvious text on this page is the title of the musical, *Hit the Deck*. The title of the excerpt is in fairly large type at the top of the page and in small type in the "list." As the publisher issued other songs from the show, titles were added in the "list." The cataloger should transcribe the title information from the caption title in this case. The *Love Nest* is another example with a more elaborate design. In this case, the "list" is fairly complete. Again, transcribe the title information from the caption title.

> *The Love Nest* (appendix, p. 120-22)

The cataloger should beware of items that may seem to have a list title page but do not meet the specific criteria or include both title and list title information. For instance, the title page for *Faithful Forever* ("Original," appendix, p. 89-92) has a list of items (with *Faithful Forever* starred) and has a complete title/statement of responsibility at the top of the page. *Take It from There* (appendix, p. 169-74) does not have a list of items for sale at all. Both pages are similar in general appearance to the motion picture and musical excerpts previously described but are actually title pages, since neither lists a "group of related items available for purchase."

AACR2
Series title page. An added title page bearing the series title proper and usually, though not necessarily, other information about the series (e.g., statement of responsibility, numeric designation, data relating to publication, title of the item within the series).

Guidelines:

Series and Set Title Pages

For sheet music, series or set title pages commonly fall into two types. In either case the cataloger must decide if the page meets the definition of "list title page" before selecting the chief source of information for the bibliographic record for the individual musical work. If the series itself is being cataloged (and many libraries catalog both the serial and the individual item), the title statement from series title page is transcribed.

Type 1. The series title is given with little additional information. When creating a bibliographic record for the series, the cataloger would use the series title page. When creating a bibliographic record for the individual title (sometimes called the analytic), the caption or other source should be used.

Series t.p.: *Bland's Collection of Catches, Glees, &c., &c.* (appendix, p. 68-70)

Series t.p.: *The Musical Gift* (appendix, p. 123-26), analytic t.p.: *Merry Maiden and the Tar*

Series t.p.: *Overture no. 4* (appendix, p. 142-45)

Type 2. Sometimes the series title page looks like a "list title page," with an arrow, star, or other mark indicating which title was purchased. At least for sheet music, the publishers often use the same series title page for many different musical works, frequently indicating the title with an arrow or other mark (including manuscript checks or numbers, underlining, etc.).

Series/set t.p.: *Claude Debussy* (*Bruyères*, appendix, p. 75-80)

Series t.p.: *Bromo-Seltzer Edition of 171 Popular Selections* (appendix, p. 117-19), analytic title: *The Lost Chord*

Series/set t.p.: *Das Nachtlager in Granada* (appendix, p. 127-33), analytic title: *Ein Schütz' bin ich.*

Series t.p.: *Overture no. 4* (appendix, p. 142-45)

AACR2
Caption title. A title given at the beginning of the first page of the text or, in the case of a musical score, immediately above the opening bars of the music.

Guidelines:

The caption title should be selected as the chief source of information in the cases described above as well as when it is the only information provided by the publisher. Most music published in the eighteenth and early nineteenth centuries did not have separate title pages. It was only with the availability of cheap paper around 1840-1850 that separate title pages became standard.

Bibo, a Canzonet (appendix, p. 64-67)

The Lass of Richmond Hill (appendix, p. 111-13)

List to Old Bacchus (appendix, p. 114-16)

AACR2
Colophon. A statement at the end of an item giving information about one or more of the following: the title, author(s), publisher, printer, date of publication or printing. It may include other information.

Guidelines:

Note 2.0B1 and the instructions to use the colophon only for oriental publications. More importantly for the application of this rule to sheet music, the *Library of Congress Rule Interpretations* amplifies the information from *AACR2*, at least as far as how the Library of Congress will apply the rule.

> For books, a colophon is a statement appearing at the end of the printed matter of a book, i.e., at the foot of the last page or on another leaf at the end of the book. Books with paper covers may carry a colophon on the recto or verso of

> the back cover. The colophon gives information about its printing; it may also give the book's author and title. In a few cases the colophon may give information about the publishing of the book instead of, or in addition to, information about printing . . . Confine the application of the *AACR2* provisions for colophon information to the kinds of data given above. Do not stretch the concept of a colophon to cover other kinds of data simply because these data are placed in the book more or less in the position of a colophon (e.g., "Index by Mary Frances Kerr Donaldson . . ." or "Prepared by the Research Department, United States League" (both at the foot of the last page of text)). The presence of this or any other information instead of colophon information means that the data do not represent a colophon.[2]

When an item lacks a title page, title and authorship information may be taken from a colophon. It is fairly unusual for sheet music published after 1800 to include a colophon. Most of the information found at the end of the music is not to be considered to be a colophon, according to the rule interpretation given above. In the early nineteenth century, information about the engraver or printer may be found in this position. In the twentieth century, information about the arranger is sometimes found there. In no case should this be treated as a colophon unless it meets the criteria listed in the rule interpretation. If the information printed there is considered important to a library's patrons, it should be given in a note.

A cover is a wrapper made of material different from that used throughout the rest of the publication. Covers may be made of vellum, paper, fabric, plastic, etc. A paper page is a wrapper if any of the following differ from the score itself: color, texture, thickness, or type. Covers may or may not feature elaborate lettering or illustrations. Despite the popular usage of this term among collectors, most sheet music does not have covers but rather decorative or illustrated title pages. Since catalogers of sheet music are very unlikely to encounter a work with a cover, these guidelines do not include any examples.

Other Preliminaries and Sources

AACR2
Preliminaries. The title page(s) of an item, the verso of the title page(s), any pages preceding the title page(s), and the cover.

Guidelines:

When an item lacks title information because pages are missing or mutilated, the cataloger must provide information about the musical content from any source at hand. This could be manuscript notes on wrappers or boxes, title information given at the bottom of a page, citations in bibliographies, etc. There will be occasions when no information is available and the cataloger will need to describe the item based on whatever knowledge he or she has about the work. The copy of *Soldier's Suit of Grey* (appendix, p. 155-57) owned by the library includes only the last page of music. There is a manuscript annotation citing the number in the Crandall bibliography. The identification was confirmed by comparison with a complete copy in another library. Works may sometimes be identified through their plate numbers. Expertise in recognizing the type fonts and styles of publishers is helpful. An example of solving such a mystery is an "orphaned" page of music with only the plate number "D. et C. No. 3564." Anton Diabelli (Viennese publisher) frequently used this style for plate numbers and, by checking in the appropriate bibliography by Alexander Weinmann, the work is identified as an excerpt from Haydn's *Creation*. Unfortunately for musical detectives, except for Weinmann's work on Viennese publishers, there are few bibliographies that can provide such information. A selection of bibliographies for United States imprints is given in the bibliography.

Items with Several Chief Sources of Information

Chapter 5 of *AACR2* does not refer to situations where there are multiple sources for the chief source of information for complete compositions. There is one publishing situation in sheet music that does present this problem. In order to satisfy the huge market for live music to be performed during silent movies, publishers issued sheet music with two compositions. The pieces are printed back-to-back, with the titles centered over the music. In selecting the chief source of information the cataloger should observe the provisions of *AACR2* 1.0H1, and make an appropriate note concerning the sources of the titles proper and how the works are printed relative to each other (*Ukulele Lady/Yearning Just for You*, appendix, p. 182-84.)

AACR2

1.0H. Items with several chief sources of information

1.0H1. Single part items. Describe an item in one physical part from the first occurring chief source of information or the one that is designated as first, unless one of the following applies.

a) In cataloguing an item comprising different works and with no chief source of information pertaining to the whole item, treat the sources of information for the different works as if they were a single source. Common examples include books containing a number of works with title pages for each (see 1.1G3) and sound discs with a different label on each side. . . .

b) Prefer a chief source of information bearing a later date of publication, distribution, etc.

c) If the chief sources present the item in different aspects (e.g., as an individual item and as part of a multipart item), prefer the source that corresponds to the aspect in which the item is to be treated.

d) For items that contain written, spoken, or sung words for which there are chief sources of information in more than one language or script, prefer (in this order)

i) the source in the language or script of the written, spoken, or sung words if there is only one such language or script or only one predominant language or script

ii) the source in the original language or script of the work if the words are in more than one language or script, unless translation is known to be the purpose of the publication, in which case use the source in the language of the translation

iii) the source in the language or script that occurs first in the following list: English, French, German, Spanish, Latin, any other language using the roman alphabet, Greek, Russian, any other language using the Cyrillic alphabet, Hebrew, any other language using the Hebrew alphabet, any other language.

LCRI

1.1G3. [Formerly 1.1G2]

Multiple Sources

If there is no single chief source of information for a single part item and it is not possible to say which work is first, second, etc., transcribe them in English alphabetical order.

For materials such as books that normally confine the source for the title and statement of responsibility area to one location within the item, make a note to explain the situation when there is no single chief source for the single part item (e.g., "No collective t.p.; titles transcribed from individual title pages."[3]

Guidelines:

In *Ukulele Lady/Yearning Just for You* (appendix, p. 182-84) there are two works by different composers and both have words in English. One title is printed on the verso of the other, but there is no clear indication of which is the "main" work. The cataloger should treat the title information from both as the chief source and follow 1.0H1 for the order of the chief sources of information. As instructed by the rule interpretation, the titles and statements of responsibility should be transcribed in alphabetical order.

> Title transcribed: Ukulele lady / by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke.

AACR2

5.0D. Levels of detail in the description. See 1.0D.

1.0D. Levels of detail in the description. The elements of description provided in the rules in this and in following chapters constitute a maximum set of information. This rule sets out three recommended levels of description each containing those elements that must be given as a minimum by libraries and other cataloguing agencies choosing that level of description. Base the choice of a level of description on the purpose of the catalogue or catalogues for which the entry is constructed. Include this minimum set of elements for all the catalogued at the chosen level when the elements are applicable to the item being described and when, in the case of optional additions, the library has chosen to include an optional element. . . .

Guidelines:

Chapter 3, Levels of Detail, contains the list of mandatory and optional elements of description recommended by these guidelines. The first, or minimal, level of detail differs slightly from those of *AACR2* in that both edition and musical presentation statement are mandatory if present on the item. Note that the inclusion of plate or publisher's numbers is also mandatory if present on the item. Whether this information is present in a note or coded (e.g., MARC) field is dependent on the individual library's needs.

AACR2, Rule 1.0D, goes on to define three levels of description by means of schematic illustration. Before choosing one of the three levels in *AACR2*, the relationship to other national standards for levels of cataloging should be considered:

A) *AACR2*

Defines three levels of detail in bibliographic description:

A1) First level of description (1.0D1)

A2) Second level of description (1.0D2)

A3) Third level of description (1.0D3)

B) *National Level Bibliographic Record* (*NLBR*)[4] defines two levels of USMARC cataloging records, categorizing each USMARC field as mandatory, included if applicable, optional, etc. (including coded leader fields, fixed fields, and variable fields of description and access):

B1) Minimal level bibliographic record

B2) Full level bibliographic record

C) Core bibliographic record of the Cooperative Cataloging Council (CCC)

See also the web pages for the Program for Cooperative Cataloging, Core "Bibliographic Record for Printed and Manuscript Music," http://www.loc.gov/catdir/pcc/coremusmss.html. The information is summarized in chapter 4.

Guidelines: Comments on the *AACR2* Levels of Detail for Sheet Music Cataloging

AACR2 first level of detail (A1) and *NLBR* minimal (B1): *AACR2* first level of detail in description (A1) is very similar in content to the USMARC fields for minimal level music records or *NLBR* minimal level. Catalogers should be cautioned that using these levels may not be enough to distinguish between various editions of sheet music, nor would the *NLBR* minimal provide access to joint composers, lyricists, first lines, etc. Without clarifying notes (not called for in the *NLBR* minimal level), even the instrumentation of the item might not be apparent from the title transcription and edition statement. Sufficient information should be provided for *AACR2* first level of detail or *NLBR* minimal records so that editions and musical presentation statements may be distinguished.

AACR2 second level of detail (A2) and core record (C): The *AACR2* second level of detail in description is somewhat similar to the proposed core level in its content. The idea of "core bibliographic records" is very appealing because it assures a basic level of record that could be "enhanced" with optional additions, depending upon individual institutional needs. Institution A might create the core record, and Institution B could dynamically enhance with additional notes and added entries. Institution C might have other aspects of sheet music that it wished to bring out by further optional enhancements to the evolving bibliographic record. The enhancements could even go beyond "full" level, drawing upon elements from *DCRB*, for instance. However, these enhancements would not be required of the institution choosing core level.

AACR2 third level of detail (A3) and *NLBR* full level (B2): These levels are quite similar and represent the ideal in sheet music cataloging for institutions with the resources and commitment to permit their application.

AACR2
5.1. TITLE AND STATEMENT OF RESPONSIBILITY AREA
5.1B. Title proper

5.1B1. Transcribe the title proper as instructed in 1.1B. If a title consists of the name(s) of one or more type(s) of composition, or one or more type(s) of composition and one or more of the following:

medium of performance
key
date of composition
number

treat type of composition, medium of performance, etc., as the title proper. . . .

1.1B1. Transcribe the title proper exactly as to wording, order, and spelling, but not necessarily as to punctuation and capitalization. Give accentuation and other diacritical marks that are present in the chief source of information . . .

An alternative title is part of the title proper (see Glossary . . .). Precede and follow the word *or* (or its equivalent in another language) introducing an alternative title by a comma. Capitalize the first word of the alternative title. . . .

If the title proper as given in the chief source of information includes the punctuation marks . . . or [ ], replace them by — and ( ), respectively. . . .

If the title proper as given in the chief source of information includes symbols that cannot be reproduced by the facilities available, replace them with a cataloguer's description in square brackets. Make an explanatory note if necessary. . . .

If the title proper is not taken from the chief source of information, give the source of the title in a note (see 1.7B3).

Guidelines:

Bruyères (appendix, p. 75-80)

St. Louis Woman (appendix, p. 158-60)

Tell Her While the Waltz is Playing

The Man on the Flying Trapeze

There's Something about a Soldier (appendix, p. 179-81)

Note that in the *Bruyères* example, the title proper of the set consists solely of the name of the composer and is transcribed as such. Although *AACR2* 1.1B3 is not specifically cited in chapter 5, nevertheless the cataloger may need to take such instructions into account when preparing the description.

Examples of type of composition:

March for Piano

Piano Solo, Op. 14, Key of B [flat symbol]

Schottische

Song

Example of alternative title:

Title transcribed: Norah and Dermot, or, The fortune in the fire

AACR2

5.1B1. *[continued]* In all other cases, if one or more statements of medium of performance, key, date of composition, and/or number are found in the source of information, treat those elements as other title information (see 5.1E). . . .

Guidelines:

Title transcribed: Norse lullaby : op. 53, no. 3 (appendix, p. 134-37)

AACR2
5.1B1. *[continued]* In case of doubt, treat statements of medium of performance, key, date of composition, and number as part of the title proper.
If the title proper is not taken from the chief source of information, give the source of the title in a note (see 5.7B3).

Guidelines:

Caption title.

Title from publisher's catalog.

Further instructions about "name of composition" are given in *Music Cataloging Decisions* (MCD) 5.1B1 (rev. May 1989):

MCD 5.1B1.
5.1B1. In applying this rule, be governed by the definition of "name of a type of composition" in 25.27A1, footnote 9 [i.e. 10 in the 2003 edition.]
Apply the second sentence of this rule to titles consisting of the names of two or more types of composition only when each of the types named constitutes a more or less distinct part of the work or item. (In such cases the names of types are usually connected by a conjunction or other linking word.)
Zwei Praeludien und Fugen für Orgel, op. posth. 7
Sonatas and partitas for solo violin, BWV 1001-1006
When a title consists of two words each of which alone would be the name of a type of composition, but the combination of the two words produces a distinctive title (cf. *LCRI* 25.27A), apply the third sentence of this rule ("In all other cases . . .").
Fantaisie-impromptu : in C sharp minor, op. 66
Humoresque-bagatelles : op. 11
Note, however, that "trio sonata" (cf. 25.29C1) and "chorale prelude" are each the name of *one* type of composition.

AACR2
25.27A1.
[footnote] 10. The name of a type of composition, as distinguished from a distinctive title, is considered to be the name of a form, the name of a genre, or a generic term used frequently by different composers (e.g., *capriccio, concerto, intermezzo, Magnificat, mass, movement, muziek, nocturne, requiem, Stück, symphony, suite, Te Deum, trio sonata*). Other titles (including those that consist of such terms plus an additional word or words, e.g., *chamber concerto, Konzertstück, little suite*) are considered to be distinctive.

Guidelines: Special Problems in Interpreting Sheet Music Title Pages

Determining the Title Proper vs. Other Title Information for Sheet Music

The title of a piece of sheet music often is comprised of two phrases or data elements, making the title portion of the transcription problematical and a source of confusion as to which phrase to transcribe as the title proper and which as the other title or "at head of title" information. If the division between the title proper and the other title information is unclear (cf. *AACR2*, 5.2B1) decisions must be made on a case-by-case basis, guided by placement upon the title page, typographical devices, and prominence of the various title elements on the title page and caption. If there is still ambiguity, assigning the title proper may ultimately depend upon the form traditionally used to refer to the song or musical piece in speech or in reference sources.

Data elements on the title page may be compared to data elements in the caption when deciding upon the title proper versus other title information. If, for example, the title page presents an ambiguous two-phrase title, but in the caption, the title combines the two elements on one line without separation, including both phrases in the title proper is justified.

On title page:

I'm All Butterflies

WHEN I'M WITH YOU

In caption: I'm All Butterflies When I'm With You

Title proper: I'm all butterflies when I'm with you

Added entry (246): When I'm with you

Comparing title page phrases to the first line of text or chorus may also help. Significant text from first line or chorus, particularly a catch phrase—called a "hook" in sheet music parlance—is often added to the title by the publisher to enhance recognition, but may not reflect the title proper. In the following example, while the phrase "The Man in the Shadows of Your Life" might be considered the "true" title, since the first data element ("I'm Just") is grammatically linked to the second, it may not be transposed and should be transcribed as the beginning of the title proper.

On title page:

(I'm Just)

The Man in the Shadows of Your Life

First line of refrain: I'm just the man in the shadows of your life

Title proper: I'm just the man in the shadows of your life

Added entry (246): Man in the shadows of your life

On many sheet music title pages, the title proper may be obscured by the prominence given to illustration, through use of ornamental devices, decorative lettering, or placement stressing design over legibility. In such cases, comparing the caption title with the title page may be useful. The title in the caption, generally straightforward in nature, may resolve discrepancies or divisions of phrases.

When cataloging a piece of music excerpted from a larger work (productions such as musical comedies, operas, revues, etc.), avoid transcribing the title and statement of responsibility elements for the larger work as those for the excerpt from that work. The composer or lyricist for a song in a musical comedy may differ from the composer or lyricist credited with authorship of the musical as a whole. However, often the information for both the excerpt and the larger work are commingled on a title page for sheet music items. The publisher may publish separate songs from a musical, for instance, reusing the same illustrated title page for the musical, overprinted with the title for the song. (*The Love Nest, a Song from the Musical Mary,* appendix, p. 120-22)

Inseparable Phrases or Data Elements Preceding the Title Proper (Either on the Same Line or "At Head of Title")

Transcribe as part of the title proper any grammatically inseparable phrases preceding the title or at head of title; make a title added entry if the portion of the title proper can stand as a varying form of title:

On title page:

(I'm a) Yankee Doodle Dandy

Title proper: I'm a Yankee doodle dandy

Added entry (246): Yankee doodle dandy

On title page:

(The Letter You Sent Meant)

ALL THE WORLD TO ME

Title proper: The letter you sent meant all the world to me

Added entry (246): All the world to me

Optionally, retain the parentheses in transcribing the title proper for the examples above.

On title page:

Joseph Papp Presents

Selections from

A Chorus Line

Main entry: Hamlisch, Marvin.

Uniform title: Chorus line. Vocal score. Selections

Title proper: Joseph Papp presents selections from A chorus line

Added entry (246): Selections from A chorus line

Added entry (246): Chorus line

The data element may be as brief as a single word. The music is by William Garfield; the related play is by Omar Mellon.

On title page:

Garfield's

ANNA

The Hit Song Sung in

the Current Broadway Play

MY SWEET ANNA

by Omar Mellon

Main entry: Garfield, William.

Uniform title: Anna

Title proper: Garfield's Anna

Optional added entry (740): My sweet Anna

Optional name/title added entry (700): Mellon, Omar. My sweet Anna.

Separable "At Head of Title" Phrases or Data Elements (i.e., on a Separate Line above the Title Proper)

Make a note of separable "at head of title" phrases or transpose to other title information position. Make an added entry if considered useful.

On chief source:

Theme From the French Film

Under Paris Skies

UNDER PARIS SKIES

Title proper: Under Paris skies

Note: At head of title: Theme from the French film Under Paris skies.

Optional added entry (246): Theme from the French film Under Paris skies

Optional added entry for film (730): Under Paris skies (Motion picture)

On chief source:

Easter Song with Violin Obbligato

BEHOLD THE RISEN KING!

Transcribe as: Behold the risen king! : Easter song with violin obbligato

On chief source:

(You're My Daisy)

You're Driving Me Crazy

Transcribe as: You're my Daisy : you're driving me crazy

Added entry (246): You're driving me crazy

Search parameters for punctuation in titles differ from system to system. Most online catalogs do not index punctuation, making the transcription or omission of parentheses immaterial. *AACR2*, 1.1B1 states: "Transcribe the title proper exactly as to wording . . . but not necessarily as to punctuation and capitalization."

Separable Phrases or Data Elements in Parentheses, Preceding the Remainder of Title (on the Same Line)

Transcribe the first phrase as title proper; transcribe the second phrase as other title information. Make an added entry for the second phrase.

Printed on one line on the chief source:

(What can You Lose?) Give It a Try!

Transcribe as: What can you lose? : give it a try!

Added entry (246): Give it a try!

Separable Phrases or Data Elements in Parentheses, Following the Title Proper

Transcribe phrases in parentheses following the title proper as other title information; make an added entry for the other title information if it is considered useful for access:

On chief source:

This Must Be Illegal (It's So Nice)

Caption title: This Must Be Illegal

Transcribe as: This must be illegal : it's so nice

Optional added entry (246): It's so nice

In the example above, the cataloger must decide whether to use the short title or "run-on" title for the title proper. Typography and layout must be taken into consideration. See also *You Go Your Way*, appendix, p. 185-88.

On chief source:

Take Me Out in a Jitney Bus (and Pose as a Millionaire) (appendix, p. 175-78)

Transcribe as: Take me out in a jitney bus : and pose as a millionaire

Optional added entry (246): Pose as a millionaire

On chief source:

Babe Ruth, Babe Ruth (We Know What He Can Do)

Transcribe as: Babe Ruth, Babe Ruth : we know what he can do

Optional added entry (246): We know what he can do

AACR2
5.1B2. In a supplied title proper (see 1.1B7), give all of the elements prescribed for uniform titles for music in the order prescribed in 25.25-25.35.

[Trios, piano, strings, no. 2, op. 66, C minor]

1.1G3. If describing the item as a unit, transcribe the titles of the individually titled works in the order in which they appear in the chief source of information or, if there is no single chief source of information, in the order in which they appear in the item, treating multiple sources of information as if they were one source (see 1.0H).

Separate the titles of the works by semicolons if the works are all by the same person(s) or emanate from the same body (bodies), even if the titles are linked by a connecting word or phrase. Follow the title of each work by its parallel title(s) and other title information.

Clock symphony [GMD] : no. 101 ; Surprise symphony : no. 94 / Haydn . . .

Saudades do Brasil [GMD] : suite de danses pour orchestre / Darius Milhaud. Symphonie concertante pour trompette et orchestre / Henry Barraud . . .

Guidelines:

According to 1993 amendments, rule 1.1B7 has been deleted in favor of 1.1G3. Also see the *LCRI* for 1.1G3 quoted previously under 1.0H1 (multiple sources).

Supplied title propers are needed only if the copy in hand lacks title information on the item. Rules 25.25-25.35 are concerned with the construction of uniform titles. Thus, in the case of a supplied title, the cataloger should follow the rules for the construction of a uniform title.

Title: *The Soldier's Suit of Grey* (appendix, p. 155-57)

Note: Library's copy imperfect: t.p. wanting. Title and imprint supplied from Parrish & Willingham.

AACR2
5.1C. *Optional addition.* **General material designation**
5.1C1. Give immediately following the title proper the appropriate general material designation as instructed in 1.1C. . . .

Guidelines:

The Library of Congress does not apply this optional addition (cf. *LCRI* 1.1C, Jan. 5, 1989)

The Man on the Flying Trapeze [music]

AACR2
5.1C2. If an item contains parts belonging to materials falling into two or more categories, and if none of these is the predominant constituent of the item, give either *multimedia* or *kit* as the designation (see 1.1C1 and 1.10C1).

Guidelines:

This condition is unlikely to occur with sheet music, but if it does, apply the sheet music cataloging guidelines to the sheet music portion of the item.

AACR2
5.1D. Parallel titles
5.1D1. Transcribe parallel titles as instructed in 1.1D. . . .
1.1D1. Transcribe parallel titles in the order indicated by their sequence on, or by the layout of, the chief source of information.

Guidelines:

Title transcribed: Te sol quest anima = Believe me

Added entry (246): Believe me

Title transcribed: Adios amigo

Note: Caption title: Goodbye, friend

Added entry (246): Goodbye, friend

Title transcribed: The glow-worm = Glühwürmchen

Added entry (246): Glühwürmchen

AACR2
5.1D1. *[continued]* If the chief source includes statements of medium of performance, key, date of composition, and /or number that are treated as part of the title proper (see 5.1B1) in two or more languages or scripts, transcribe such information in the order in which it appears in the chief source of information. Precede each set of parallel statements by an equals sign . . .
5.1E. Other title information
5.1E1. Transcribe other title information as instructed in 1.1E. . . .
1.1E. Other title information
1.1E1. Transcribe all other title information appearing in the chief source of information according to the instructions in 1.1B. . . .
1.1E2. Transcribe other title information in the order indicated by the sequence on, or the layout of, the chief source of information. . . .

Guidelines:

Title and Other Title Information

Title and other title information for music may include the following: medium of performance, voicing and instrumentation, voice range, key, date of composition. Smiraglia addresses other title information elements thus:

> Transcription of musical titles is dependent on the presence of terms denoting a type of composition. If the title consists of the name of a type of composition (i.e., if it is "generic"), then numbering, key or tonal center, date of composition, and medium of performance may be transcribed as part of the title proper. If the title is not the name of a type of composition (i.e., if it is distinctive) or if it includes a modifier (such as "Symphonie espagnole"), then all such statements are transcribed as other title information.[5]

He goes on to say "Statements in the chief source indicating arrangement or version (such as 'piano score') are statements of responsibility and should be transcribed in area 1 even when no name is associated with them."[6]

> Ouvertüre zur Oper Der Freyschütz / von Carl Maria von Weber ; als Quartett für zwey Violinen, Viole und Violoncello eingerichtet.
>
> Drey Freyschütz Märsche / von Carl Maria von Weber ; für das Pianoforte auf vier Hände. (appendix, p. 97-99)

Most titles issued as sheet music are distinctive; however, generic titles—such as "March in G" or "Song for high voice in F"—are encountered.

Medium of Performance (Original Voicing and Instrumentation)

Transcribe medium of performance statements as other title information if the title proper is distinctive.

Title transcribed: Behold, God is my salvation : tenor solo, qt. & chorus

Title transcribed: Under Paris skies = Sous le ciel de Paris : piano solo

Title transcribed: Norah the pride of Kildare : piano

Voice Range

Transcribe voice range statements not grammatically linked to other title information in the edition area (cf. 5.2 and *MCD* 5.2B2).

Edition statement: Mezzo-soprano in D

Medium of Performance Statements Combined with Voicing Statements

If the voice range statement is combined with the medium of performance, transcribe the combined statement in the edition area. In the example below, there is a medium of performance statement at the head of title and a statement of voice range with key at the bottom of the page. They should be combined in the edition statement.

Title transcribed: Behold the risen King! : Easter song with violin obbligato / by Louis R. Dressler.

Edition statement: Low voice, in F.

Chord Symbols and Diagrams

For definitions and examples see the glossary and appendix, *Hallelujah* (p. 100-103), *Faithful Forever* (p. 89-96), *Please* (p. 146-48), *St. Louis Woman* (p. 158-60), *There's Something about a Soldier* (p. 179-81).

Make an optional note indicating the presence of chord symbols or diagrams. Do not include it as other title information.

Note: For high voice and piano, with chord symbols.

Note: For voice and piano, with chord diagrams for guitar and ukulele.

Note: For voice and piano, with chord symbols and chord diagrams for guitar and ukulele.

Statements about the Arrangement or Version of the Music

Do not consider statements about the arrangement or version to be other title information; instead, transcribe them as a statement of responsibility (see below).

Thematic Numbering and Opus Numbers

Transcribe thematic catalog numbers and opus numbers as other title information if the title proper is distinctive; if not, include in the title proper (cf. 5.1B1).

Title transcribed: Norse lullaby : op. 53, no. 3 (appendix, p. 134-37)

Title transcribed: The bluebell : op. 9, no. 1 (appendix, p. 71-74)

but,

Title transcribed: Song in D, op. 5, no. 3

Type of Composition (Genre Phrase)

Transcribe type of composition (genre phrase) as other title information if it follows a distinctive title proper (See the *Rough Riders* example in the appendix, p. 149-51). The phrase may be combined with medium of performance, voicing statements, adjectives, or other information.

comic song

Irish ballad

melody from Stephanie gavotte

song

song & chorus

song for baritone, and mixed chorus

Character's Names Associated with Vocal Parts

Transcribe character's names associated with vocal parts as other title information if the information is in a title position on the chief source. If it is found elsewhere on the item, omit it or make an optional note.

Title transcribed: The love nest : Jack and Mary (appendix, p. 120-22)

Optional note: Sung by the characters Jack and Mary.

Title transcribed: Tell her while the waltz is playing : duet, Mildred and Bartlett

Title transcribed: Te sol quest anima = Believe me : the celebrated terzetto from Attila

Optional note: Sung by the character Odabella.

Other Title Information (in Addition to the Above)

Transcribe other title information as instructed in 1.1E; make an added title entry if considered useful. Compare title page with caption title information in making decisions about assigning a phrase to title proper or other title information.

Title transcribed: Bluebird : why don't you call on me

Optional added entry (246): Why don't you call on me

Title transcribed: Nora, I adore her : a street-urchin's love story

Optional added entry (246): Street-urchin's love story

AACR2
5.1F. Statements of responsibility
5.1F1. Transcribe statements of responsibility relating to persons or bodies as instructed in 1.1F.
1.1F.
1.1F1. Transcribe statements of responsibility appearing prominently in the item in the form in which they appear there. If a statement of responsibility is taken from a source other than the chief source of information, enclose it in square brackets. . . .
1.1F2. If no statement of responsibility appears prominently in the item, neither construct one nor extract one from the content of the item. Give the relevant information in a note (see 1.7B6).
Do not include in the title and statement of responsibility area statements of responsibility that do not appear prominently in the item. If such a statement is necessary, give it in a note. . . .
1.1F3. If a statement of responsibility precedes the title proper in the chief source of information, transpose it to its required position unless it is an integral part of the title proper . . .
0.8. The word *prominently* (used in such phrases as *prominently named* and *stated prominently*) means that a statement to which it applies must be a formal statement found in one of the prescribed sources of information (see 1.0A) for areas 1 and 2 for the class of material to which the item being catalogued belongs.

Guidelines:

composed by John Parry

music composed . . . by J.B. Woodbury

by Thos. Ryan

Rule 5.1F refers only to 1.1F, but the cataloger should also follow 1.1F2 and 1.1F3 in transcribing statements of responsibility. For a thorough discussion of Library of Congress policy for 1.1F1, see the *LCRI* 1.1F1, Jan. 5, 1989.

The word "prominently" is generally taken to mean conspicuous or noticeable at once. In cataloging sheet music where the chief source of information is a title page or illustrated title page, consider the caption title page (i.e., the entire page, not just the title portion at the top) and series/list title page to be prominent. If the chief source is a caption, consider a series/list title page to be prominent. In the cases described above (chief source is the title page or the caption title page) transcribe statements of responsibility taken from the colophon as a note. Statements of responsibility (e.g., ukulele arranged by . . .) very rarely appear as part of the colophon. Other names with different or unknown responsibilities frequently are presented in the colophon position. In the nineteenth century it was a common practice for engravers to put their name at the bottom of the last page, i.e., in the position of a colophon.

Since they are not responsible for the intellectual content of the music, their names should not be transcribed in the statement of responsibility area. This information may be transcribed in a note.

A special caution: the authorship statements on the pages including all the production information do not always reflect the true responsibilities for the excerpt. Fairly often songs by other composers were included in productions and their names may be found on the caption but not on the page describing the production.

Composer and Lyricist Statements

Transcribe composer and lyricist, librettist, poet, or textual source statements in the statement of responsibility area.

written by Albert A. Hill ; music by Chas. D. Blake

lyric by Charles LeMair, Charles Derickson ; music by Burton Brown

Arranger, Translator, and Editor (of the Music) Statements

Transcribe arranger, translator, and musical editor statements in the statement of responsibility area.

[words] written by Joe McCarthy and [music] by Jimmie Monaco ; [ukulele arr. by May Singhi Breen]

Note: "Ukulele arr. by May Singhi Breen"--Caption.

The arranger statement appears at the beginning of the music and may be considered to be part of the caption or make a note.

Note: "Ukulele arr. by May Singhi Breen"--P. 1.

Optional added entry (700): Breen, May Singhi.

Optionally, if the statement is not prominent on the item, omit it or make a note. Information taken from outside the chief source may be transcribed in the title area of the record if it is enclosed in square brackets ([ ]) and the source given in a note.

[words] written by Joe McCarthy and [music] by Jimmie Monaco.

Optional note: "Ukulele arr. by May Singhi Breen"--Colophon.

or,

Note: "Ukulele arr. by May Singhi Breen"--P. 1.

Optional added entry (700): Breen, May Singhi.

Optionally:

[words] written by Joe McCarthy and [music] by Jimmie Monaco ; [ukulele arr. by May Singhi Breen]

Note: Arranger statement from p. [2].

Optional added entry (700): Breen, May Singhi.

On item, in colophon: "Piano score by Geo. N. Terry."

Optional note: "Piano score by Geo. N. Terry"--Colophon.

Optional added entry (700): Terry, Geo. N.

Optionally, the title transcription could include the following:

[piano score by Geo. N. Terry]

Note: "Piano score by Geo. N. Terry"--Colophon.

Optional added entry (700): Terry, Geo. N.

AACR2
1.1F14. Transcribe a statement of responsibility even if no person or body is named in that statement. . . .

Guidelines:

Phrases associated with a statement of responsibility should be transcribed as a statement of responsibility.

Title transcribed: The rain in Spain / vocal edition ; lyrics by Alan Jay Lerner ; music by Frederick Loewe.

Note: Originally for voice and orchestra; arr. for voice and piano.

Title transcribed: Three cheers for your Uncle Sam : march song / text by Nixon Waterman ; music by Leo Rich Lewis ; song edition.

Optional note: Also published for: chorus in E [flat] and D [flat]; band in E [flat] and D [flat]; orchestra in E [flat]

The phrases "vocal edition" and "song edition" frequently indicate an arrangement for voice and piano of a work originally for voice(s) and orchestra. Sometimes it is not possible to identify the original orchestration and it can be very difficult to identify the arranger, as it is often someone hired to make hundreds of such items for a publisher. Occasionally however, the arranger becomes famous for other reasons. Johannes Brahms, for instance, made many arrangements for Diabelli at the beginning of his career. In the *Favorit Melodien* example below, the "eingerichtet für eine Guitare" is transcribed without a name. The arranger is identified through a standard bibliography.

Title transcribed: Favorit Melodien aus dem Original Zaubermärchen, Das Mädchen aus der Feenwelt, oder, Der Bauer als Millionär / Musik von Jos. Drechsler ; eingerichtet für eine Guitare, mit Hinweglassung der Worte.

Note: Arranged by Anton Diabelli. Cf. Weinmann.

Note: References: Weinmann, Alexander, Verlagsverzeichnis Anton Diabelli & Co. (1824 bis 1840). Wien : L. Krenn, 1985. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 24), p. 163.

Omit Phrases Following or Embellishing a Personal Name.

On the item: by Thos. Ryan of the Mendelssohn Quintette Club

Transcribe as: by Thos. Ryan.

On the item: words and music by Dave Marion, author of . . .

Transcribe as: words and music by Dave Marion.

AACR2
5.1F2. Add a word or short phrase to the statement of responsibility if the relationship between the title and the person(s) or body (bodies) named in the statement is not clear. . . .

Guidelines:

On title page (chief source): "by Madden and Morse"

In caption: "words by Edward Madden, music by Theodore F. Morse"

Transcribe statement of responsibility as:

[words] by Madden and [music by] Morse.

On caption (chief source): Isaiah XII ; N.B. Sprague

Transcribe statement of responsibility as:

[text from] Isaiah XII ; [music by] N.B. Sprague.

or alternatively, transcribe as: N.B. Sprague.

Note: Text from Isaiah XII.

If the relationship is unknown, research the names. If no determination can be made, transcribe the statement as given on the item.

Title transcribed: I'm the guy / ravings by Rube Goldberg ; noise by Bert Grant.

Title transcribed: Missouri squabble / squabbled by Leonard Hayton ; squabbed by Ernie Holst & Steve Kretzmer.

Miscellaneous Statements of Responsibility for Functions Other Than Composer, Lyricist, Arranger/Adaptor, Translator, or Musical Editor:

Performers (with or without sound recording or performance/production data): Do not routinely include performer statements in the statement of responsibility. Contrary to sound recordings of contemporary popular music, the performers did not usually make a contribution to the intellectual content of the published work. Cameo photographs of famous performers, along with phrases such as "as sung by," are printed on title pages to help sell more copies of the work. Catalogers should interpret these promotional phrases as "promoted by," rather than as a statement of responsibility. Optionally, make a note (and added entry) for the performer information, either quoted or reworded in some standard form.

Note: "As sung by the California nightingale, Ruth White." (*She was Born in Old Virginia*, appendix, p. 152-54)

Note: "Performed by Gilmore's Cornet Band, Pawtucket, R.I."

Note: "Featured and recorded by Art Mooney and his orchestra, MGM Record 10207-A."

Note: "Recorded by Alice Stuart and Snake on Fantasy Records."

Note: "As sung by Bing Crosby and Jane Wyman in the Paramount Picture Here comes the groom."

Note: "Sung by Siga. Biscaccianti & Sig. Perelli & Novelli."

Note: "Introduced with great success in Cohan & Harris' presentation of Raymond Hitchcock in The Beauty Shop."

Dedicatees: Do not include dedication statements in the statement of responsibility. Optionally, if separable grammatically and considered important to the cataloging agency, make a note and added entry for dedication statements; otherwise, ignore them. If such phrases are inseparable grammatically, either include them in the statement of responsibility, if considered important, or use ellipses to indicate omission (cf. 1.1F15). Make optional note and the added entry. Added entries may take the form of local subject headings (690).

On title page in grammatically separable phrase:

"Dedicated to the ladies of Baltimore"

Optional note: "Dedicated to the ladies of Baltimore."

Optional added entry (690 or 700): Ladies of Baltimore.

"Dedicated to and sung by Frank Campbell Esq., Phila., Pa."

Optional note: "Dedicated to and sung by Frank Campbell Esq., Phila., Pa."

Optional added entry (690 or 700): Campbell, Frank.

On title page in grammatically linked phrase:

"music composed and respectfully inscribed to Mrs. W. Prince (of Salem) by I.B. Woodbury"

Optional note: "Music composed and respectfully inscribed to Mrs. W. Prince (of Salem) by I.B. Woodbury."

Optional added entry (690 or 700): Prince, W., Mrs.

The phrases that are grammatically linked could be considered to "form part of statements of responsibility" (cf. *AACR2*, 1.1F15) and thus be transcribed in the statement of responsibility. For eighteenth and early nineteenth-century imprints the full title page statement, including the dedication, may be transcribed, if such is the general policy of the cataloging library.

Illustrators, Printers, Engravers, Names Labeling Cameos or Photographs, and Other Miscellaneous Names

Names attached to cameos or other portraits are frequently the personal or corporate names of performers, the composers, poets, actors, dedicatees, or subjects of the music. Do not include these names in the statement of responsibility. Optionally, make a note.

Optional note: Illustrated t.p. with cameo photograph identified as Agnes Wallace (*Merry Maiden and the Tar*, appendix, p. 123-26)

Optional added entry (600): Wallace, Agnes — Pictorial works.

Optional note: Illustrated t.p. with cameo photograph identified as Adelaide Randall (*Old Fashioned Rocking Chair*, appendix, p. 138-41)

Optional added entry (600): Randall, Adelaide — Pictorial works.

Optional note: Authorized by Ripley.

Optional note: New verses written at the suggestion of The National Song Society.

Optional note: Cameo photograph identified as Rose Smith on t.p.

Optional added entry (600): Smith, Rose — Pictorial works.

Stage Music Information

Sheet music issues of a single song or selection from production music often contain information pertaining to the larger work—musical, revue, play, or film—such as names of the author, director, actors, choreographer, costume designer, etc. Do not transcribe such information in the statement of responsibility area. Make notes and added entries as appropriate. This directive cannot always be followed if statements are grammatically linked, such as "Joseph Papp presents Vocal Selections from A Chorus Line." *Hallelujah*, from *Hit the Deck*, is a typical example of an excerpt from a musical (appendix, p. 100-103)

On title page: "as introduced and featured by Jan Peerce in Leon Leonidoff's Production at Radio City Music Hall."

Note: As introduced and featured by Jan Peerce at Radio City Music Hall.

Optionally, make an added entry (700) for Peerce as performer.

On title page: "from the motion picture St. Louis woman" (*St. Louis Woman*, appendix, p. 158-60)

Note: From the motion picture: St. Louis woman.

Optional added entry (730) for the motion picture.

At head of title: "Theme from the French film Under Paris skies".

Note: At head of title: Theme from the French film Under Paris skies.

Optional added entry (730) for the motion picture.

On title page: "Sung by Rudy Vallee in the motion picture Too many blondes."

Note: From the motion picture: Too many blondes.

or alternatively:

Note: Sung by Rudy Vallee in the motion picture Too many blondes.

Optional added entries for Rudy Vallee as performer (700) and for the motion picture (730).

Miscellaneous Information

Miscellaneous information appearing in the chief source for which optional notes may be made, but which should NOT be included in the title and statement of responsibility area include:

Availability in other voicings or voice ranges

Availability in other arrangements or for other instrumentations

Availability as a sound recording

Price

Musical supplement to newspaper information

Printed logos or seals

Stamps, autographs, and marginalia. (See 5.7-5.8 below)

If this information is considered significant, make a note. Notes of this type are considered to be part of the third or highest level of description.

Professional Copy Statements

Professional copy statements are discussed in the musical presentation statement area (see. 5.3 below).

AACR2
5.1G. Items without a collective title
5.1G1. If an item lacks a collective title, transcribe the titles of the individual parts as instructed in 1.1G. . . .
1.1G1. If, in an item lacking a collective title, one work is the predominant part, treat the title of that work as the title proper and name the other work in a contents note . . .

LCRI
1.1G3. [Formerly 1.1G2]
Multiple Sources
If there is no single chief source of information for a single part item and it is not possible to say which work is first, second, etc., transcribe them in English alphabetical order.
For materials such as books that normally confine the source for the title and statement of responsibility area to one location within the item, make a note to explain the situation when there is no single chief source for the single part item (e.g., "No collective t.p.; titles transcribed from individual title pages."

Guidelines:

Title transcribed: Capt. Stevenson's march [GMD] ; En masse march.

Title transcribed: Ukulele lady / by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke. (appendix, p. 182-84)

Note that rule 5.1G1 is applied only when there is no title page that applies to the whole work. Although there is no reference to rule 1.1G3 in this section, the cataloger must take its provisions into account. It was cited previously under 1.0H1 and 5.1B2 as part of the discussion of supplied title proper.

In the example, *Ukulele Lady/Yearning Just for You* (appendix, p. 182-84), the two works are printed back-to-back. *AACR2* 1.0H1 instructs the cataloger how to select the chief sources of responsibility and then the transcription of information for the bibliographic record continues according to the rules in 5.1G1. In this case, the titles are transcribed in alphabetical order, since there is no apparent order given by the publisher.

AACR2
5.1G2. Make the relationship between statements of responsibility and the parts of an item lacking a collective title clear by additions as instructed in 5.1F2.
5.2. EDITION AREA
5.2B. Edition statement
5.2B1. Transcribe a statement relating to an edition of a work that contains differences from other editions of that work, or to a named reissue of a work, as instructed in 1.2B . . .
1.2B1. Transcribe the edition statement as found on the item. Use abbreviations as instructed in appendix B and numerals as instructed . . .

Guidelines:

20th ed.

New ed.

Soprano or tenor

The glossary in *AACR2* defines "edition" as "All copies produced from essentially the same type image (whether by direct contact or by photographic or other methods) and issued by the same entity." Smiraglia adds that edition statements are "Quite simply, those statements that refer to the production history of the physical item."[7] He also notes that such statements rarely appear on printed music. Instead, a variety of "edition-like" statements is often found. Some of these statements actually employ the word "edition." However, to qualify as a true statement of edition, at least one of the following three conditions must be met:

1) Self-defining statements as are commonly found on monographs employing such words as "edition," "issue," "version," or their abbreviations, frequently accompanied by a number.

Nelly Bly / written & composed by S.C. Foster. — 20th ed.

2) Statements using forms or abbreviations of the words "revised" and/or "new," separately or in conjunction, as modifiers or with modifiers.

Comin' thro' the rye : the admired Scotch ballad. — New ed.

3) Statements of vocal ranges on songs, song cycles, sets, or collections of songs that are not grammatically linked to the title statement or additional title information.

Sleep well, sweet angel! / by Franz Abt. — Soprano or tenor

Some publishers are believed to have used the term "edition" to mean "printing" or "issue." It is not clear, however, that this is always the case with all publishers. These "quasi-edition" statements are encountered in sheet music cataloging. If the statements fail to meet at least one of the three conditions set forth above, they should not be entered in the Edition Area. Though the information such statements convey is not appropriate in the Edition Area, it is nonetheless important and deserves to be recorded in the cataloging record. Such information should be transcribed in either the musical presentation statement area—if a change in the physical format from the original is involved (see 5.3 below,—or in a note.

Some publishers may use the word "edition" in conjunction with their issue numbers or plate numbers. In such cases, a true statement of edition does not exist. If the numbers appear with words or abbreviations that identify the publisher, however, this information should be transcribed as the publisher's number for music.

Publisher's no.: Blodgett & Bradfords Edition 167.

The Library of Congress 1989 rule interpretation of 5.2B1 is also helpful in distinguishing between edition statements and musical presentation statements.

LCRI
5.2B1. January 5, 1989
Interpretation
Focusing on the concept of "edition" for music publications, note the following points: care must be taken to distinguish between edition statements of the book type, which are found in music publications, and the very common musical presentation statements that should not be taken as edition statements. A musical presentation statement is one that indicates the version, the arrangements, etc., of a work or the form in which a work is presented in the item (i.e., the music format). Unfortunately, these statements frequently include the word "edition." Even so, they should not be regarded as edition statements.
Musical presentation statements go in the statement of responsibility when the music itself is meant: a version of the music, an arrangement of the music, even a transposition of the music. In all these cases, an "author" is responsible for a changing of the original work. In other cases, when the music format is meant (e.g., edition in score format, edition as a set of parts), then the musical presentation statement should be transcribed according to 5.3.

AACR2
5.2B2. In case of doubt about whether a statement is an edition statement, follow the instructions in 1.2B3.
1.2B3. In case of doubt about whether a statement is an edition statement, take the presence of such words as *edition, issue,* or *version* (or their equivalents in other languages) as evidence that such a statement is an edition statement, and transcribe it as such. . . .

Guidelines:

Rule 1.2B3 is chiefly intended to guide the cataloging of books. Following it without question when cataloging sheet music will result in errors. As stated above, statements employing words such as edition, issue, or version are common among sheet music items; however, they are rarely true edition statements. Such statements as "Edition Peters no. 255" are actually publisher's numbers, not edition statements. Further research may be required to determine the status of a phrase. "Vocal edition" may mean a statement about the arrangement rather than edition. *Music Cataloging Decision* 5.2B2 states: "When a song, song cycle, or set or collection of songs bears a statement designating the voice range (as distinguished from a statement of medium of performance) that is not grammatically linked to the title, other title information, etc., transcribe the statement as an edition statement, whether or not it includes the word 'edition' or its equivalent."

Sleep well, sweet angel! : song / by Franz Abt. — Soprano or tenor

Behold the risen King! / by Louis R. Dressler. — Low voice in F

but,

Three songs for high voice / on poems by Poe ; the music composed by Henry Goode.

AACR2
5.2B3. *Optional addition.* If an item lacks an edition statement but is known to contain significant changes from other editions, supply a suitable brief statement in the language and script of the title proper and enclose it in square brackets.
[3rd ed.] . . .
5.2B4. If an edition statement appears in more than one language or script, transcribe the statement that is in the language or script of the title proper. If this criterion does not apply, transcribe the statement that appears first. *Optionally*, transcribe the parallel statement(s), each preceded by an equals sign.
5.2B5. If an item lacking a collective title contains one or more works with an associated edition statement, transcribe such statements following the titles and statements of responsibility to which they relate, separated from them by a full stop.

5.2C. Statements of responsibility relating to the edition
5.2C1. Transcribe a statement of responsibility relating to one or more editions, but not to all editions, of a work as instructed in 1.2C and 5.1F. . . .

Rev. ed. / by John Jones

New ed. / with notes on the premier performance by the composer

AACR2
5.3. *Optional area.* **MUSICAL PRESENTATION STATEMENT AREA**
5.3B. Musical presentation statement
5.3B1. Transcribe a statement found in the chief source of information indicating the physical presentation of the music. . . .

Guidelines:

This area is designed to accommodate statements that describe how a specific format of the work relates to the item being cataloged and also how it may differ from other formats of the same work. Such statements reflect changes in the physical format of the work, not its musical content, and may be stamped or printed on the item or given in a label attached to the item. The statements listed below reflect changes in physical format from the original sheet music issue and are recognized as standard terminology applied to these special issues by the publishers. See the glossary for definitions. For a thorough discussion of this subject, consult Calvin Elliker's "Sheet music special issues: formats and functions."[8]

Artist copy

Example of "Original" of *Joan of Arc They Are Calling You* (appendix, p. 104-7)

Example of "Artists Copy" of *Joan of Arc They Are Calling You* (appendix, p. 108-10)

Advance copy

Advance artist copy

Example of "Original" of *Take It from There* (appendix, p. 169-70)

Example of "Advance Artist Copy" of *Take It from There* (appendix, p. 171)

Combination copy

Copyright copy

Motion-picture ed.

Nu-style multi-part ed.

PianOrgan ed.

Promotional copy; not for sale

Professional copy

Example of "Original" of *Faithful Forever* (appendix, p. 89-92)

Example of "Professional Copy" of *Faithful Forever* (appendix, p. 93-96)

Radio version

Slide version

Special copy for organists

Special sample copy

War ed.

Information resembling true musical presentation statements is frequently encountered in sheet music cataloging. To qualify for transcription in the musical presentation statement area, however, such information must indicate a difference in physical format and not musical content. Statements indicating arrangements, versions, adaptations, or transpositions are all concerned with musical—not physical—concerns. Such statements should not be transcribed as musical presentation statements but rather as part of the statement of responsibility. This case is illustrated by the following examples.

I have no mother now : ballad / by Fred Miller ; piano.

This song exists in two forms, one with accompaniment for piano and a second with accompaniment for guitar. The item in hand is the piano accompaniment version. As the statement "piano" relates concerns of musical content, not physical format, it is included in the statement of responsibility, rather than the musical presentation statement. The following is an arrangement and does not involve a change in physical format.

I wish I was in Dixie's land / written and composed expressly for Bryant's Minstrels by Dan D. Emmett ; arranged for the pianoforte by W.L. Hobbs.

AACR2
5.3B1. *[continued]* If the statement appears in two or more languages or scripts, transcribe the one that is in the language or script of the title proper. If this criterion does not apply, transcribe the one that appears first.
Optionally, transcribe the parallel statements, each preceded by an equals sign. . . .
In case of doubt about whether a statement is a musical presentation statement (as, for example, when it is associated with a statement of responsibility), do not treat it as one. . . .
5.3B2. If a musical presentation statement is an inseparable part of another area and is recorded as such, do not repeat it here.

Guidelines:

Frequently items are encountered that exhibit changes in physical format but lack statements to distinguish them. Often these items are professional copies or "war editions." The Working Group recommends consulting both the list of sheet music musical presentation statements given above and the definitions of these terms in the glossary. If the item qualifies as one of these special issues, supply the appropriate term in the musical presentation statement, and place it within square brackets.

[Professional copy]

[War ed.]

AACR2
5.4. PUBLICATION, DISTRIBUTION, ETC., AREA
5.4B. General rule
5.4B1. Record information about the place, name, and date of all types of publishing, distributing, etc., activities as instructed in 1.4B.
1.4B1. In this area, record information about the place, name, and date of all types of publishing, distributing, releasing, and issuing activities. . . .
1.4B2. Record information relating to the manufacture of the item in this area.
1.4B3. When more than one place, name, or date is recorded in this area, give them in the order that is appropriate to the item being described.
1.4B4. Give names of places, persons, or bodies as they appear, omitting accompanying prepositions unless case endings would be affected. Use abbreviations as instructed in appendix B. . . .
1.4B5. If the original publication details are covered by a label containing publication details relating to a reproduction, reissue, etc., give the publication details of the later publication in this area. Give the publication details of the original in a note (see 1.7B9) if they can be ascertained readily.

1.4B6. If an item is known to have fictitious publication, distribution, etc., details, give them in the conventional order. Supply the real publication, distribution, etc., details as a correction if they are known. . . .

Guidelines:

Sheet music often contains confusing information about printing and publication. Frequently, several places of publication will be listed, and the principal location may not always appear prominently. Names of additional publishers or distributors may be given in stamps or labels, further obscuring information about an item's origins.

Relationships among publishers and distributors are often problematical. Imprints from the late eighteenth and early nineteenth centuries often present various names. Frequently even the publisher's name given in the plate number is contradicted by other information, as the following examples from Wolfe illustrate:

Wolfe 949: Bonaparte's grand march. New York, Sold at J. Paff's music store, [1811 or 1812]

Wolfe 949A: Bonaparte's grand march. New York, Sold at W. Dubois's music store.

Wolfe 949A is a reissue of Paff's plates with the imprint altered. Dubois acquired Paff's stock in 1817 and reissued many items, particularly from 1836 to 1840.

Imprint would be: New York, Dubois's Music Store, [1817 or 1818]

Some nineteenth-century title pages present distributors as if they were publishers. For instance, pre-Civil War items issued by Benteen of Baltimore and W. T. Mayo of New Orleans give both firms equal prominence on their title pages. Mayo, however, never owned any plates and functioned purely as a distributor of Benteen's publications. Phrases such as "Published by," "Sold by," or "Printed by" may sometimes reflect conditions for earlier imprints and not the item in hand. After 1850 phrases such as "Exclusively sold by," "Distributed by," and "Sole selling agent" appear frequently and generally identify the distributor, rather than the publisher. Publishers' or distributors' trademarks may appear instead of firms' names. In such cases, the names should be supplied if possible. In items connected to musical productions, such as films or musicals, it may be particularly difficult to distinguish among publishers and production companies. If it is not clear whether a firm is publisher or distributor, treat both as publishers. For example, Baltimore : Benteen ; New Orleans : W.T. Mayo, [185-]

AACR2
5.4C. Place of publication, distribution, etc.
5.4C1. Give the place of publication, distribution, etc. as instructed in 1.4C.
1.4C1. Transcribe a place of publication, etc., in the form and the grammatical case in which it appears. . . .
1.4C2. Supply another form of the name of a place if such an addition is considered desirable as an aid to identifying the place, using the English form of name if there is one. . . .
1.4C3. If the name of the country, state, province, etc., appears in the source of information, transcribe it after the name of the place if it is considered necessary for identification, or if it is considered necessary to distinguish the place from others of the same name. Supply the name of the country, state, province, etc., if it does not appear in the source of information but is considered necessary for identification or distinction, using the English form of name if there is one. . . .

Guidelines:

The rules are fairly straightforward; however, difficulty may be encountered with 1.4C5:

AACR2
1.4C5. If two or more places in which a publisher, distributor, etc. has offices are named in the item, give the first named place. Give any subsequently named place that is given prominence by the layout or typography of the source of information. If the first named place and any place given prominence are not in the home country of the cataloguing agency, give also the first of any subsequently named places that is in the home country. Omit all other places. . . .

Guidelines:

Call out the Marines / lyric by Mort Greene ; music by Harry Revel. (appendix, p. 81-84)

New York : Greene-Revel, c1942.

New York is given as the place of publication because of larger type size of the New York address and it also appears in the copyright statement. Hollywood and Chicago are clearly only retail outlets in this case.

AACR2
1.4C7. *Optionally,* give the full address of a publisher, distributor, etc., after the name of the place. Enclose the full address in parentheses. Do not give the full address for major trade publishers. . . .

LCRI
1.4C7. *January 5, 1989.*
Give the address of a publisher, distributor, etc., following the name of the place of publication, distribution, etc., only for a monograph cataloged according to chapter 2 or chapter 5 that meets these three conditions:
1) it was issued by a U.S. publisher, distributor, etc., whose address is given in the item being cataloged;
2) it was issued in the current three years;
3) it does not bear an ISBN or ISSN.
Do not apply 1.4C7 if two or more publishers, distributors, etc., are being recorded in the publication, distribution, etc., area. *Exception*: If one of the entities is a U.S. distributor for a monograph published outside the U.S., give the address of the U.S. distributor if the item meets these four conditions:
1) the U.S. distributor is the only entity being recorded with the distributor's place of publication;
2) the U.S. distributor's address is given in the item;
3) the item was issued in the current three years;
4) the item lacks an ISBN or ISSN.
Apply 1.4C7 also to items in which the name of the publisher, distributor, etc., is unknown and the name of the U.S. manufacturer is being given in the publication, distribution, etc., area (1.4G1) if the monograph meets these three conditions:
1) the manufacturer's address is given in the item;
2) the item was issued in the current three years;
3) the item lacks an ISBN or ISSN.
When applying 1.4C7, routinely repeat the name of the city in the address. For street addresses, abbreviate such words as "street," "avenue," "place" according to normal usage. Omit unnecessary elements from the address (e.g., the name of the building when the street address or post office box is given). Do not bracket any of the elements given in the address.

Guidelines:

For pre-twentieth century imprints, the address of the publisher is often the only clue to the date of publication. The rule interpretation notwithstanding, the optional addition is strongly recommended for United States imprints published up to 1825. While this is optional for all materials, catalogers are encouraged to include it if the date of publication has been inferred from the publisher's address. Reference books that give approximate dates of publishers based on addresses and plate numbers should be consulted; for example, Dichter and Shapiro, Wolfe, works by Alexander Weinmann, etc.

Bibo, a Canzonet (appendix, p. 64-67)

[London] (No. 45 Holborn, London) : Printed for J. Bland, [179-?]

Bland's Collection of Catches, Glees, &c., &c. (appendix, p. 68-70)

London (No. 45 Holborn, London) : J. Bland, [18--]

Ella and Edwin (appendix, p. 85-88)

[London] (No. 45 Holborn) : Printed by I. Bland, at his Music Warehouse, [179-?]

The Lass of Richmond Hill (appendix, p. 111-13)

London (97 Strand, London) : Printed & sold by Preston & Son, [179-?]

List to Old Bacchus! Counsel Divine (appendix, p. 114-16)

London (No. 6, Frith Street, Soho Square) : Wessel & Co., [179-]

Overture no. 4 (appendix, p. 142-45)

London (12 Gr. Pulteney St.) : Published by Willm. Galloway, Teacher of the piano forte, harp, &c., [179-?]

AACR2
5.4D. Name of publisher, distributor, etc.
5.4D1. Give the name of the publisher, etc., and *optionally* the distributor, as instructed in 1.4D. . . .
1.4D1. Give the name of the publisher, distributor, etc. following the place(s) to which it relates. . . .
1.4D2. Give the name of a publisher, distributor, etc. in the shortest form in which it can be understood and identified internationally. . . .
1.4D3. In giving the name of a publisher, distributor, etc., retain:
a) words or phrases indicating the function (other than solely publishing) performed by the person or body. . . .

Guidelines:

A.P. Schmidt (on item: Arthur P. Schmidt)

T.B. Harms (on item: T.B. Harms Co.)

O. Ditson (on item: Oliver Ditson)

DCRB
4C2. Transcribe the name of the publisher, together with any preceding words or phrases, as it appears in the publication. Generally omit addresses and qualifications such as "printer to the King." Addresses may be given, however, if they aid in identifying or dating the publication. Insignificant information in the middle or at the end of the publisher statement may be omitted. Indicate all omissions by the mark of omission. . . .

Guidelines:

For works printed before 1801 follow the principles outlined in *DCRB* 4C2 and give the complete publisher statement. This may aid in the identification of edition/printing and the assignment of a date of publication.

Printed and sold by Preston, Son at their wholesale warehouses

AACR2
1.4D3. *[continued]*
b) parts of the name required to differentiate between publishers, distributors, etc., or to identify subsidiary companies. . . .

Guidelines:

N[ew] Y[ork] C[ity] : Radio City Music Hall ; T.B. Harms, sole selling agent

In this example, T. B. Harms is actually the selling agent, though the format of the title page gives this name more prominence than the publisher's. The copyright statement on page 2 indicates their relationship, which can be clarified by including the production information either as part of the description of the title page or as a note.

AACR2
1.4D4. If an item has two or more publishers, distributors, etc., describe it in terms of the first named and the corresponding place(s). In the following cases, add subsequently named publishers, distributors, etc. and their corresponding places (if they are different from the place(s) already named):
a) when the first and subsequently named entities are linked in a single statement . . .
b) when the first named entity is a distributor, releasing agency, etc., and a publisher is named subsequently
c) when a subsequently named entity is clearly distinguished as the principal publisher, distributor, etc., by layout or typography . . .

d) when the subsequently named publisher, distributor, etc., is in the home country of the cataloguing agency and the first named publisher, distributor, etc., is not. . . .
Follow this rule for multipart items (see 1.0H2) when the publisher, etc., or the name of the publisher, etc., changes in the course of publication.
1.4D5. *Optionally*, give the name and, when appropriate, the place of a distributor when the first named entity is a publisher. . . .
1.4D6. If the name of the publisher, distributor, etc. is unknown, give *s.n.* (sine nomine) or its equivalent in a non-roman script. . . .

Guidelines:

If the item lacks a title page or title page substitute, the imprint should be based on any information in the item, including initials or publisher's name in the plate number or publisher's number. Make a note of the source of information. Prefer this to "s.n.". The "first page of music" is the last prescribed source of information for imprint and would be the likely source of plate number information; however, by extending the prescribed sources to anywhere in the item, a publisher or plate number occurring later in the item than the first page of music could be used. The supplied data should be enclosed in square brackets.

AACR2
1.4D7. In case of doubt about whether a named agency is a publisher or a manufacturer, treat it as a publisher.
5.4E. *Optional addition.* **Statement of function of publisher, distributor, etc.**
5.4E1. Add to the name of a publisher, distributor, etc., a statement of function as instructed in 1.4E.
New York : Warner ; [London] : Blossom [distributor]
1.4E1. Add to the name of a publisher, distributor, etc., a term that clarifies the function of the publisher, distributor, etc., unless:
a) the phrase naming the publisher, distributor, etc., includes words that indicate the function performed by the person(s) or body (bodies) named
or b) the function of the publishing, distributing, etc., agency is clear from the context. . . .

LCRI
1.4E1. January 5, 1989
If the phrase indicating the function of distribution is simple, e.g., "for sale by," record it as it appears. For complex statements from which a succinct phrase cannot conveniently be excised, substitute the word "distributor" as a qualification to the body's name.

AACR2
5.4F. Date of publication, distribution, etc.
5.4F1. Give the date of publication, distribution, etc., of a published music item as instructed in 1.4F. If the copyright date is found only on the first page of the music, do not enclose it in square brackets. . . .
1.4F1. For published items, give the date (i.e., year) of publication, distribution, etc., of the edition, revision, etc., named in the edition area. If there is no edition statement, give the date of the first publication of the edition to which the item belongs. Give dates in Western-style Arabic numerals. . . .
1.4F2. Give the date as found in the item even if it is known to be incorrect. If a date is known to be incorrect, add the correct date.
1697 [i.e. 1967]
If necessary, explain any discrepancy in a note.
1963 [i.e., 1971]
Note: Originally issued as a sound disc in 1963; issued as a cassette in 1971.
1.4F3. Give the date of a named revision of an edition as the date of publication only if the revision is specified in the edition area (see 1.2D). In this case, give only the date of the named revision.
1.4F4. If the publication date differs from the date of distribution, add the date of distribution if it is considered to be significant by the cataloguing agency. If the publisher and distributor are different, give the date(s) after the name(s) to which they apply. . . .
If the publication and distribution dates are the same, give the date after the last named publisher, distributor, etc.

1.4F5. *Optional addition.* Give the latest date of copyright following the publication, distribution, etc., date if the copyright date is different.

1967, c1965.

[1981], p1975.

1.4F6. If the dates of publication, distribution, etc., are unknown, give the copyright date or, in its absence, the date of manufacture (indicated as such) in its place.

, c1967

, 1967 printing . . .

1.4F7. If no date of publication, distribution, etc., copyright date, or date of manufacture appears in an item, supply an approximate date of publication.

, [1971 or 1972]	*one year or the other*
, [1969?]	*probable date*
, [between 1906 and 1912]	*use only for dates fewer than 20 years apart*
, [ca. 1960]	*approximate date*
, [197-]	*decade certain*
, [197-?]	*probable decade*
, [18--]	*century certain*
, [18--?]	*probable century*

5.4G. Place of printing, name of printer, date of printing

5.4G1. If the name of the publisher is unknown and the place and name of the printer are found in the item, give that place and name as instructed in 1.4G . . .

1.4G1. If the name of the publisher is unknown and the place and name of the manufacturer are found in the item, give the place and name of the manufacturer . . .

5.4G2. *Optional addition.* Give the place, name of printer, and/or date of printing if they are found in the item and differ from the place, name of publisher, etc., and date of publication, etc., and are considered important by the cataloguing agency . . . .

Guidelines:

Music printed before the enactment of the U.S. copyright law in 1871 may bear copyright-like or deposit statements. For the purposes of the date of publication area, treat these as if they are copyright statements. For items without a date of publication, bibliographic resources such as Wolfe, Weinmann, etc. may prove valuable in supplying a date. Twentieth-century sheet music often poses problems in selecting the appropriate date of publication based on the date of copyright. Frequently two or three copyright statements appear in the item—the original copyright date, a renewal date, and perhaps a third date when the copyright was transferred to a different publisher. This problem may be exacerbated by the fact that none of the copyright dates may represent the date of publication. Phrases such as "Assigned to," "Publication rights assigned," "This arrangement copyright [date]," "Copyright renewed" can be helpful in determining an approximate date of publication, but they must be interpreted within the context of the item in hand. An effort should be made to determine which copyright date corresponds to the publication in hand, but this may not be possible without a additional investigation. A good general policy is to accept the latest date of copyright that is not a renewal or reassignment of rights. Optionally, make a note about additional dates.

> Blue bird of happiness / words by Edward Heyman ; additional words by Harry Parr Davies ; music by Sandor Harmati. New York : Radio City Music Hall, : T.B. Harms, c1940.
>
> Optional note: Additional copyright date: 1934.

In this example, the relationship between Radio City Music Hall and T. B. Harms is unclear. The only title page available is the caption, so all information must be taken from the second page, which simply lists the names of the publishers and distributors without distinguishing functions, and includes two copyright dates. If the relationships among publisher, distributor, and dates cannot be ascertained, include all. Transcribe the latest copyright date as the date of publication and optionally make a note.

AACR2
5.5. PHYSICAL DESCRIPTION AREA
5.5B. Extent of item (including specific material designation)
5.5B1. Record the number of physical units of an item by giving the number of scores or parts in Arabic numerals and one of the following terms as appropriate:

score
condensed score
close score
miniature score
[footnote] Use for scores reduced in size and not intended primarily for performance.
piano [violin, etc.] conductor part
vocal score
piano score
chorus score
part

1 score
1 vocal score
4 parts

For special types of music, use an appropriate specific term (e.g., *choir book, table book*). . . .
If none of the terms above is appropriate, *use v. of music, p. of music* or *leaves of music*. If a general material designation (see 1.1C1) is used, *optionally* omit *of music*. . . .

Guidelines:

Generally, sheet music can be described with one of the following terms from the above list (consult the glossary for definitions):

score

chorus score

close score

vocal score

part

Music Cataloging Decisions 5.5B1 prescribes: Do not use "sheet" in describing music. Describe leaves printed on one side only in terms of leaves, whether they are bound, folded, or separate.

AACR2
5.5B2. Give the number of scores and/or parts issued by the publisher.
1 score and part
Note: Part printed on p. 5 of the score

Guidelines:

1 score and part (3 p.) ; 40 cm.

[2] leaves of music and part ; 42 cm.

3 parts ; 35 cm.

In the conventions of printing art music, a score and parts are not generally printed on the same page; however, some sheet music imprints—especially items printed before 1801—are exceptions.

AACR2
5.5B2. *[continued]* If the item consists of different types of score, or score and parts separately, or different types of score and parts, give the details of each in the order of the list in 5.5B1, separated from each other by a space, plus sign, space. Add the pagination or number of volumes as instructed in 2.5B. . . .

Single volumes
2.5B1. Give the number of pages or leaves in a publication in accordance with the terminology suggested by the volume. That is, describe a volume with leaves printed on both sides in terms of pages; describe a volume with leaves printed on only one side in terms of leaves; . . .
2.5B2. Give the number of pages, leaves, or columns in terms of the numbered or lettered sequences in the volume. Give the last numbered page, leaf, or column in each sequence *[footnote]* and follow it with the appropriate term or abbreviation. . . .

[footnote] A sequence of pages or leaves is: (1) a separately numbered group of pages, leaves, etc.; (2) an unnumbered group of pages, etc., that stands apart from other groups in the publication; or (3) a number of pages or leaves of plates distributed throughout the publication.

Guidelines:

If there is one part on a separate page, give the pagination of the part.

1 score (20 p.) + 1 part (3 p.) ; 28 cm.

1 score (5 p.) + 1 part ([1] leaf)

1 score (2 v.) + 1 part (2 v.) ; 34 cm.

Sheet music frequently presents a score for voice and piano with "additional chorus." The following are typical examples:

A setting for one voice and piano that changes to SATB where the words, "chorus" or "refrain" appear.

1 score (6 p.)

Note: For voice, chorus (SATB) and piano.

A complete setting for one voice and piano that is followed by a portion arranged for chorus.

1 score (6 p.)

Note: For voice and piano; with additional version of the refrain for chorus (SATB).

A complete setting for one voice and piano, followed by another complete setting arranged for different performing forces, such as a cappella chorus or solo guitar.

2 scores (10 p.)

Note: For voice and piano (1st score); for unacc. chorus (SATB) (2nd score).

8 p. of music

Note: For voice and piano (1st version); for solo guitar (2nd version).

Only the most general parts of 2.5B were included above. Other situations may occur that require the use of additional rules from 2.5B.

AACR2
Publications in more than one volume
2.5B16. Give the number of volumes of a printed monograph in more than one physical volume. . . .

Guidelines:

1 score (2 v.)

2 v. of music

To say that sheet music can occur in sets may seem to be a contradiction of terms since, by definition, sheet music has a limited number of pages. Some kinds of sets are fairly common, however. Songs are often issued in sets that have a single opus number. This is true whether or not the set forms a song cycle (e.g., *Five Songs*, op. 76 by Dudley Buck, *Storm and Sunshine*, appendix, p. 161-65). Excerpts from operas were also frequently issued as sets and occasionally present complications with volume numbering. The publisher may have issued more than one version of some volumes, i.e., in different keys or voice ranges. In the following example (selections from a vocal score of L'Africaine) the extent is:

1 vocal score (38 v.)

There are actually only twenty-three numbered volumes, but several are marked "bis" or "ter" (21bis and 21ter). The overture is not numbered and therefore not included in the numbered set.

A more straightforward example may be seen in *Das Nachtlager in Granada* (appendix, p. 127-33):

1 vocal score (14 v.)

Whether an individual title is analyzed or not depends on local cataloging policy. For more information see *AACR2* chapter 13, Analysis. To illustrate the relationship between set and analytic in the context of sheet music, the *Five Songs* by Dudley Buck example below presents four options for cataloging (*Storm and Sunshine*, appendix, p. 161-65) for a reproduction and more complete cataloging information).

1) As a Set, without Analytics:

Title: Five songs for contralto or baritone op. 76 / by Dudley Buck.

Extent: 1 score (5 v.) ; 33 cm.

Contents: 1. Morning-land — 2. Spring song — 3. Expectancy — 4. Sunset — 5. Storm and sunshine.

2) As a Set with Analytics, with the Title of the Set Transcribed as a Series Statement

Set title: Five songs for contralto or baritone op. 76 / by Dudley Buck.

Extent: 1 score (5 v.) ; 33 cm.

Analytic title: Storm and sunshine : op. 76, no. 5 / words by Margaret Eytinge ; music by Dudley Buck.

Extent: 1 score (5 p.) ; 33 cm.

Series: Five songs for contralto or baritone op. 76 / by Dudley Buck ; no. 5

Note: Caption title.

3) As a Single Title with the Title of the Set Transcribed as a Series

Title: Storm and sunshine : op. 76, no. 5 / words by Margaret Eytinge ; music by Dudley Buck.

Extent: 1 score (5 p.) ; 33 cm.

Series: Five songs for contralto or baritone op. 76 / by Dudley Buck ; no. 5

Note: Caption title.

4) As a Single Title with the Title of the Set Accommodated by the Uniform Title

Main entry: Buck, Dudley.

Uniform title: Songs, op. 76. Storm and sunshine

Title: Storm and sunshine : op. 76, no. 5 / words by Margaret Eytinge ; music by Dudley Buck.

Extent: 1 score (5 p.) ; 33 cm.

Note: Caption title.

DCRB
5B5. Advertisements
For pages containing only advertisements, make a concise mention of them in the statement of extent when they clearly belong to the publication. This is the case when they:
are included in the pagination;
or are printed on the pages of an initial or final gathering;
or are printed on a separate gathering issued within a publisher's binding;
or are known to be present in other copies.
If it is not possible to mention the advertisements concisely in the statement of extent, account for them in a note. . . .

Guidelines:

Advertisements may be noted for the third level of description. The product(s) mentioned or publications listed may be important clues for the dating of the publication. It is usually not possible to mention the advertisements concisely in the statement of extent of sheet music. Using a note field lends more flexibility to the description of the content of the advertisements. For example, sheet music publishers frequently included excerpts from their catalogs:

Title: Bland's collection of catches, glees, &c., &c. (appendix, p. 68-70)

Extent: 1 score (5 v.) ; 40 cm. fol.

Note: Publisher's catalog on last page of v. 2.

Title: The merry maiden and the tar (appendix, p. 123-26)

Extent: 1 vocal score (5, [2] p.) ; 34 cm.

Note: Advertisements by Providence merchants on p. [6]-[7].

(Because p. 6 and 7 are mentioned in the note, they must appear as part of the collation.)

Title: The lass of Richmond Hill (appendix, p. 111-13)

Extent: 1 score (4 p.) ; 39 cm.

Note: Advertisement for 6 works published by Preston following imprint.

DCRB
5B6. Multiple sequences of numbering
. . . When a volume has a pagination of its own and also bears the pagination of a larger publication of which it is a part, give the paging of the individual volume in this area and the continuous paging in a note. . . .

Guidelines:

Title: Ein Schütz' bin Ich (*Das Nachtlager in Granada*, appendix, p. 127-33)

Extent: 1 vocal score (5 p.) ; 25 x 33 cm.

Note: Pages also numbered 36-39.

Or, for a piece of piano music:

Extent: 5 p. of music, [1] p.

Note: Title page verso and p. [6] are blank.

DCRB
5B12. Incomplete publications
When a volume or an individual sequence of pages or leaves within a volume lacks pages or leaves at its end . . . and the paging or foliation of a complete copy cannot be ascertained, give the number of the last numbered or unnumbered page or leaf followed by "+ p". or "+ leaves". Make a note of the imperfection. . . .

Guidelines:

Extent: 1 score (3+ p.)

Note: Library's copy imperfect: all after p. 3 wanting.

N.B. In a tagged record, the note should end with the NUC symbol for the library in a subfield 5. E.g., Note: Library's copy imperfect: all after p. 3 wanting. $5 NcD

Extent: 1 score ([2+], 5, [1] p.)

Note: Library's copy imperfect: one or more prelim. p. (incl. t.p.) wanting.

AACR2
5.5B3. If the item is in braille or another tactile format, add *(braille)*, *(press braille)*, *(tactile)*, etc., to the appropriate term. . . .

Guidelines:

1 vocal score (3 p., braille)

8 p. of music (braille)

AACR2
5.5B3. *[continued]* Optionally, if general material designations are used (see 1.1C1) and the general material designation indicates the tactile nature of the item, omit the addition.
If the item is in large print intended for use by the visually impaired, add *(large print)* to the appropriate term. . . .

Guidelines:

1 score (3 p., large print)

AACR2
5.5B3. *[continued]* Optionally, if a general material designation (see 1.1C1) including large print is used, omit this addition.

Guidelines:

For third level cataloging, optionally enhance the extent of item, based on the instructions in *DCRB*.

DCRB
Publications in one physical unit
5B1. General
Give the complete number of leaves, pages, or columns in accordance with the terminology suggested by the volume . . . itself. Describe a volume with leaves numbered on both sides, or leaves unnumbered and printed on both sides, in terms of pages. Describe a volume with leaves numbered on one side only, or with leaves unnumbered and printed on one side only, in terms of leaves. When the leaves of a pre-1801 volume are numbered and printed on one side only, state this fact in a note. . . . When a publication contains sequences of leaves and pages . . . record each sequence in its appropriate terms.

Giving the "complete number" as stated above means giving the number on the last numbered page or leaf of each numbered sequence as the basic statement of extent, with any necessary additions according to succeeding rules, e.g., 5B3, for the addition of unnumbered pages or leaves. Give Arabic and roman numerals as they appear in the publication. Give roman numerals uppercase or lowercase as they appear. . . .

5B7. Expansions or corrections

When it is desired to give more precise information about pagination or foliation, blank pages or leaves, or other aspects of collation, either expand the extent statement (if this can be done succinctly) by adding information within parentheses after the statement of extent or use the note area . . .

Guidelines:

Example of treatment of blank pages. In this case, the title page is the first page (without a page number), the music is printed on pages 2-5, and the last page is blank. For a work for piano:

5 p. of music, [1] p.

Note: Page [6] is blank.

For a score:

1 score (5, [1] p.)

Note: Page [6] is blank.

AACR2

5.5C. Illustrative matter

5.5C1. Give details of illustrative matter as instructed in 2.5C.

2.5C1. . . . Disregard illustrated title pages and minor illustrations.

Guidelines:

For the third level of description and optionally for the second, describe significant illustrations in a note and, optionally, provide access to them.

Extent: 5 p. of music ; 33 cm.

Note: Lithograph of Abraham Lincoln by Major & Knapp on t.p.

Optional: Subject added entry for Abraham Lincoln.

Optional: Name added entry for Major & Knapp.

AACR2

5.5D. Dimensions

5.5D1. Give the dimensions of the item as instructed in 2.5D. If the item consists of score(s) and part(s), give the dimensions after all the details of the score(s) and part(s). If the dimensions of the score(s) and part(s) differ, give the dimensions of each after the details to which they apply. . . .

2.5D1. Give the height of the item in centimetres, to the next whole centimetre up (e.g., if an item measures 17.2 centimetres, give *18 cm.*). Measure the height of the binding if the volume is bound. Otherwise, measure the height of the item itself. If the item measures less than 10 centimetres, give the height in millimetres.

Guidelines:

Trimmed copies: If the sheet music has clearly been trimmed, give, as the height, the largest size in the collection and make a note.

Extent: 1 score (5 p.) ; 32 cm.

Note: Library's c. 3 imperfect: trimmed to 27 cm.

If the library has only the trimmed copy, give its height and make a note.

Extent: 1 score (5 p.) ; 27 cm.

Note: Library's copy imperfect: trimmed to 27 cm.

or,

Note: Library's copy has been trimmed.

Imprint: [England? : s.n., 18--?]

Extent: 7 p. of music ; 30 cm. + 1 part (3 p.) ; 27 cm.

Note: Library's copy has been trimmed, with loss of imprint information.

AACR2
2.5D2. If the width of the volume is either less than half the height or greater than the height, give the height x width. . . .

Guidelines:

1 score (6 p.) ; 20 x 32 cm.

AACR2
2.5D3. If the volumes in a multipart item differ in size, give the smallest or smaller and the largest or larger size, separated by a hyphen. . . .

Guidelines:

1 score (2 v.) ; 24-28 cm.

AACR2
2.5D4. Give the height and the width of a single sheet. If such a sheet is designed to be folded when issued, add the dimensions of the sheet when folded. . . .

Guidelines:

1 score ([1] p.) ; 48 x 30 cm. folded to 24 x 15 cm.

[1] p. of music ; 48 x 30 cm. folded to 24 x 15 cm.

Each of the examples above is for a single sheet printed on one side and unnumbered. The first is for more than one instrumental or vocal part, the second is for solo instrument or voice. The term "sheet" is not used to describe music (see 5.5B1 in these *Guidelines*).

AACR2
2.5D5. If the item consists of separate physical units of varying height bound together, give the height of the bind ing only.

Guidelines:

This condition occurs in "binder's collections," where a previous owner has had separately issued items bound together—sometimes according to chronology, instrumentation, a theme, or a particular composer, but commonly in no readily apparent order. Binding generally meant trimming all items to a uniform height, thus individual size may not vary, and some printing may be damaged or lost. Single items once bound into collections but now disbound are frequently encountered and should be examined for such damage or loss.

1 v. of music ; 36 cm.

Local note: A collection of 26 publications bound together.

DCRB
5D. Size and format
5D1. . . . For publications issued before 1801, add the bibliographical format of the publication in parentheses following the size statement whenever the format can be determined. If desired, give the format also for later publications. Give the format in abbreviated form (fol., 4to, 8vo, 12mo, etc.; use 1 for volumes made up of unfolded sheets). . . .

Guidelines:

Format should not routinely be given for sheet music. Format, in the strictest sense of the definition, applies to works printed from movable type. Since most music issued before 1801 was engraved, rather than typeset, the format information adds little useful information to the description. In unusual cases, or if an institution chooses to add format information, the description in *DCRB* 5D1 should be used as a guide. In most instances, sheet music is folio.

To determine the format of the item, see the descriptions in Gaskell or Bowers.

1 score (3 p.) ; 33 cm. (fol.)

AACR2
5.5E. Accompanying material
5.5E1. Give the details of accompanying material as instructed in 1.5E. . . .

Guidelines:

Parts are not considered accompanying material but integral to the item. Items are frequently "laid in" sheet music (advertisements, newspaper clippings, letters from donors, programs from premieres, etc.). These should not be treated as accompanying material but should be described in a local note or cataloged separately.

Local note: Newspaper clipping about the composer laid in.

AACR2
5.6 SERIES AREA
5.6B. Series statements
5.6B1. Record each series statement as instructed in 1.6.
(Master choruses for Lent and Easter)
(Early English church music ; no. 7) . . .
(Ashdown vocal duets ; no. 384) . . .

[Glossary]
Serial. A continuing resource issued in a succession of discrete parts, usually bearing numbering, that has no predetermined conclusion.

Guidelines:

Do not treat phrases such as "Edition Peters Nr. 3111" as series information. Transcribe them in the note area as publisher's numbers.[9] Sheet music presents difficulties in determining whether phrases are true series titles, phrases associated with a publisher's number, or descriptions of a group of publications issued by a particular publisher around a unifying theme.

Clearly discernible publisher's series include the name of the publisher:

Arthur P. Schmidt's octavo edition

Atwill's collection of national songs of America

Bromo-Seltzer edition of 171 popular selections (*The Lost Chord*, appendix, p. 117-19)

Oliver Ditson Company's sacred selections

Wessel & Cos. Series of modern bass songs (*List to Old Bacchus! Counsel Divine*, appendix, p. 114-16)

Whitmarsh & Crow's (The Boston Store) popular music

Other publisher's series are more difficult to identify:

Title: *Faithful Forever* (appendix, p. 93-96)

Musical presentation statement: Professional Edition

Publisher: Famous Music

Series: Famous compositions

Title: *Please* (appendix, p. 146-48)

Publisher: Famous Music

Series: Famous standard publications

Series: Laurel octavo

Some series are published around a unifying theme:

Easy teaching pieces

Some phrases might be either advertising information or series titles, depending on the cataloger's discretion:

Latest and most popular marches

Latest compositions for piano

Series or sets statements may consist of the composer's name and a genre or medium of performance. Local policy will determine if they should be traced:

Claude Debussy / transcriptions pour violon et piano par Lucien Garban (*Bruyères*, appendix, p. 75-80)

L. Denza's vocal compositions

There are sheet music series that were issued weekly. These may be treated as series and can be traced, depending on local policy:

Boston weekly journal of sheet music

Sheet music was sometimes issued as supplements to newspapers, particularly to Sunday editions. Generally these supplements give the date and/or volume of the issue of the paper but are otherwise unnumbered. If the item is unnumbered, follow the *LCRI* 1.6H: "Do not treat an unnumbered supplement as a series, but give the statement as a quoted note if it is not recorded in the title and statement of responsibility area and make an added entry for the serial itself on the bibliographic record for the analyzable title."

Title: She was born in old Virginia (appendix, p. 152-54)

Note: "Music supplement of the New York Journal Advertiser, June 11, 1899."

Title: Strolling with your summer girl (appendix, p. 166-68)

Note: "Music section New York American and Journal, Sunday, June 24 1906, pages 3-8."

Many libraries distinguish between serial publications (which are intended to continue indefinitely) from sets, which have a predetermined number of volumes or are otherwise of a finite duration. Examples of sets include the collected works of composers, as there are a finite number of works to publish). From the practical standpoint of transcription, series, serieslike phrases, and sets should be treated the same way.

Set: Five songs for contralto or baritone : op. 76 / by Dudley Buck. (*Storm and Sunshine*, appendix, p. 161-65)

Set: Claude Debussy / transcriptions pour violon et piano par Lucien Garban. (*Bruyères*, appendix, p. 75-80)

Series: Bland's collection of catches, glees, &c., &c. (appendix, p. 68-70)

Series: Overture no. 4 of a selection from the most eminent authors : for the piano forte with a violin or flute accompt. ad libitum (appendix, p. 142-45)

AACR2
1.6A2. Sources of information. Take information recorded in this area from the chief source of information or from any other source prescribed for this area in the following chapters. Enclose any information supplied from other sources in square brackets, within the parentheses enclosing each series statement.

Guidelines:

Title: The lost chord (appendix, p. 117-19)

Series: Bromo-Seltzer edition of 171 popular selections

Title: Die Schöpfung . . . für das Pianoforte allein

Series: [Helios ; no. 4]

Note: Title and series statement from A. Weinmann.

Title: Overture no. 4 of a selection from the most eminent authors : for the piano forte with a violin or flute accompt. ad libitum (appendix, p. 142-45)

Note: Vol. number supplied in manuscript.

The series title is often found on the "list" title page. In fact, one of the most confusing practices of sheet music publishers is to use the same series title page for many titles. The list of available titles may vary greatly (the Bromo Seltzer series above is one example). On the other hand, not all "list" title pages are for series. In the *Love Nest* (appendix, p. 120-22), the titles appearing in the "list" are all excerpts from the musical comedy, *Mary*. The relationship of the *Love Nest* (or any of the other titles listed) to the parent work, Mary, is handled by using a uniform title, rather than treating "Mary" as a series.

If the series title page is lacking, a clue that an item is part of a series may be found in the caption or at the bottom of the first page of music. Not all of the phrases that appear at the bottom of the first page are series statements, however. Especially for United States publications from the late nineteenth to mid-twentieth centuries, the "hook" (a brief title used for ordering and stocking) appears there.

Caption: Meyerbeer's L'Africaine, no. 21

At the bottom of the page: Le Papillon

Engraved plates of music were retained for years and reprinted as desired. Thus the same items were sometimes issued as parts of various series or by different publishers. Plates that had been sold were not always corrected to reflect new publication information. In some cases the serial numbering appears but not the series title. If the title can be identified, supply it within brackets. If it cannot be identified with certainty, describe the series numbers in a note.

Title: Overture to Saul

Extent: p. 112-115 of music ; 34 cm.

Note: As early as 1800, arrangements of Handel's overtures arranged by Mazzinghi were published by Goulding, Phipps & D'Almaine. This edition, perhaps detached from a larger work, may have been separately published as

part of two series. Series numbering appears as part of the caption (no. 28) and at the bottom of page 112 (no. 10). Cf. Edith B. Schnapper, *British Union-Catalogue of Early Music*, v. 1, p. 422.[10]

AACR2
1.6B1. If an item is issued in a series, transcribe the title proper of the series as instructed in 1.1B. . . .

Guidelines:

Laurel octavo ; no. 1289

Le Papillon ; no. 6

The Piano forte player ; no. 3

AACR2
1.6B2. If different forms of the title of the series (other than parallel titles) appear, choose the title given in the first of the prescribed sources for the series area as the title proper of the series. Give the other form(s) in the note area if of value in identifying the item. . . .

Guidelines:

Series title: Collection of sacred songs, duets, trios, &c. by Oliver Shaw

Note: Series title in caption: Collection of sacred songs, duetts, trios, etc. by O. Shaw

AACR2
1.6C. Parallel titles of series
1.6C1. Follow the instructions in 1.1D (second level of description) when transcribing the parallel titles of a series. . . .
1.6D. Other title information of series
1.6D. Give other title information of a series only if it provides valuable information identifying the series. Follow the instructions in 1.1E when transcribing other title information of a series. . . .

Guidelines:

Five songs for contralto or baritone : op. 76 / by Dudley Buck (*Storm and Sunshine*, appendix, p. 161-65)

AACR2
1.6E. Statements of responsibility relating to series
1.6E1. Transcribe statements of responsibility appearing in conjunction with the series title only if they are considered to be necessary for identification of the series. Follow the instructions in 1.1F when transcribing a statement of responsibility relating to a series. . . .

Guidelines:

The names of the composers and arrangers should be considered necessary for identification:

Vocal beauties of the Huguenots / by Giacomo Meyerbeer

L'Africaine / musique de G. Meyerbeer

A collection of the most admired waltzes / composed & arranged for two performers on one piano forte by Johann Strauss

AACR2
1.6G. Numbering within series
1.6G1. Give the numbering of the item within the series in the terms given in the item. Use abbreviations as instructed in appendix B and numerals as instructed in appendix C. . . .

Guidelines:

Vocal beauties of the Huguenots / by Giacomo Meyerbeer.

L'Africaine / musique de G. Meyerbeer ; 21

A collection of the most admired waltzes / composed & arranged for two performers on one piano forte by Johann Strauss ; no. 1

Subseries should be treated as they are for nonmusic materials: G. Schirmer's octavo church music. First series.

AACR2
5.7. NOTE AREA
5.7A2. In making notes, follow the instructions in 1.7A.
1.7A4. Notes citing other editions and works
Other editions. In citing another edition of the same work, give enough information to identify the edition cited. . . .
Other works and other manifestations of the same work. In citing other works and other manifestations of the same work (other than different editions with the same title), always give the title and (when applicable) the statement(s) of responsibility. Give the citation in the form: main entry heading, title proper; *or* in the form: title proper / statement of responsibility. When necessary, add the edition and/or date of publication of the work cited. . . .

Guidelines:

Follow the instructions to use all of the rules in 1.7A as applicable to the item in hand. Some of the more frequently encountered situations are discussed here, but the cataloger will need to consult the general rules for notes as well. Notes indicating that the item in hand is related to another work (i.e., under *AACR2* 1.7A4) might include:

The title of the song being parodied or "answered" by the item being cataloged

"Companion song to Please go 'way and let me sleep."

"Companion song to Long boy."

"Answer song to Hello my baby."

AACR2
5.7B. Notes
Make notes as set out in the following subrules and in the order given there. However, give a particular note first when it has been decided that note is of primary importance.
5.7B1. Form of composition and medium of performance. If the musical form of a work is not apparent from the rest of the description, give the form in a word or brief phrase. . . .

Guidelines:

Song.

AACR2
5.7B1. *[continued]* Name the medium of performance for which a musical work is intended unless it is named in the rest of the description in English or in foreign language terms that can be readily understood. Name voices before instruments. Name the voices and then the instruments in the order in which they are listed in the item being described. Name a voice or instrument in English unless there is no satsifactory English equivalent.

If the work is for solo instruments, name them all if no more than eleven would be named. If the work is for an orchestra, band, etc., do not list the instruments involved. In describing ensemble vocal music, add to the appropriate term a parenthetical statement of the component voice parts, using *S* (soprano), *Mz* (mezzo-soprano), *A* (alto), *T* (tenor), *Bar* (baritone), and *B* (bass). Repeat an abbreviation, if necessary, to indicate the number of parts. . . .

Guidelines:

For piano.

For unacc. voice.

For high voice and piano.

For alto (or bar.) and piano.

For women's voices (SSAA), chorus (SATB), and organ.

For chorus (SSAATBB) with keyboard acc., ad lib.

For voice and continuo ; unrealized figured bass.

For voice and piano (or guitar or German flute).

For voice and piano, with chord diagrams for ukulele; acc. originally for orchestra.

For voice and piano, with chord symbols for guitar.

For voice and piano, with chord symbols for unspecified instrument.

March for voice and guitar.

AACR2
5.7B1. *[continued]* If the information relating to the medium of performance given in the rest of the description is ambiguous or insufficient, record supplementary information here. . . .

Guidelines:

Song for high voice and piano, part for guitar.

(Title page reads: For high voice and piano or guitar)

AACR2
5.7B2. Language. Give the language(s) of the textual content of the work unless this is apparent from the rest of the description. Indicate vocal texts published with part of the music. . . .

Guidelines:

French and English words.

Latin words.

French words, English translation on p. [2]

AACR2
5.7B3. Source of title proper. Make notes on the source of the title proper if it is other than the chief source of information. . . .

Guidelines:

Title from caption.

or,

Caption title.

AACR2
5.7B4. Variations in title. Make notes on titles borne by the item other than the title proper. *Optionally,* give a romanization of the title proper.
Title on cover: Love songs of Lennon & McCartney

Guidelines:

Note: Title in caption: Mist in the meadow.

Title page title, the chief source, is: Norine Maurine.

Note: Title in caption: Norine Maureen.

AACR2
5.7B5. Parallel titles and other title information. Give the title in another language and other title information not recorded in the title and statement of responsibility area if they are considered to be important.

Guidelines:

For the third level of description, treat first lines of text and chorus (or refrain) as other title information and make a note and optional title added entry. First lines provide useful access to vocal sheet music, as often this is the only information about a song the user recalls. The Working Group strongly recommends the addition of first lines notes and added entries. The following is a good example of a song readily identified by the first line of text, but known less by its title page title.

Title: Old folks at home / E.P. Christy.

Note: By Stephen Collins Foster; attribution to E.P. Christy is erroneous.

Note: First line of text: Way down upon de Swanee ribber.

Note: First line of refrain: All de world am sad and dreary.

AACR2
5.7B6. Statements of responsibility. Make notes on variant names of persons or bodies named in statements of responsibility if these are considered to be important for identification. Give statements of responsibility not recorded in the title and statement of responsibility area. Make notes on persons or bodies connected with a work, or significant persons or bodies connected with previous editions and not already named in the description. . . .

Guidelines:

Persons or bodies connected with sheet music includes arrangers, lyricists, librettists, poets, performers, printers, illustrators, artists, lithographers and lithography companies, photographers, dedicatees, commissioners, etc.

Ukulele arr. by May Singhi Breen.

Text from Isaiah.

From poem: Ben Bolt / Thomas Dunn English. Cf. The select poems of Dr. Thomas Dunn English / edited by Alice English, p. 217.

From poem: Alone / Celia Thaxter. Cf. The poems of Celia Thaxter, 1899, p. 153.

(Title proper of sheet music is: The lilies clustered fair and tall.)

Attributed to Daniel Decatur Emmett in: Series of old American songs / Brown University Library, no. 32.

Libretto by . . .

Performed by . . .

"Dedicated to my original friend, W.C. Anderson." (*Old Fashioned Rocking Chair*, appendix, p. 138-41)

AACR2
5.7B7. Edition and history. Make notes relating to the edition being described or to the bibliographic history of the work. . . .

Guidelines:

Originally published ca. 1760 by John Johnson in Eighteen canzonets for two and three voices.

Detached from an unknown hymnal or service book.

From the motion picture Call out the Marines (appendix, p. 81-84)

or,

"From the RKO Radio picture 'Call out the Marines'"--P. 1.

AACR2
5.7B8. Notation. Give the notation used in an item if it is not the notation normally found in that type of item.
Lute tablature and staff notation on opposite pages . . .
Tonic sol-fa notation . . .
5.7B9. Publication, distribution, etc. Make notes on publication, distribution, etc., details that are not included in the publication, distribution, etc., area and are considered to be important.
Distributed by: London : Peters

Guidelines:

Distributed by: Hal Leonard Corp.

Imprint from label on t.p.

Imprint under label reads: Wm. Hall & Son, New York.

Newspaper Supplement (or Musical Supplement) Information

Ignore at minimal level cataloging. At second and third level cataloging, make a note and optional added entry for the serial. (*She was Born in Old Virginia*, appendix, p. 152-54, *Strolling with Your Summer Girl*, appendix, p. 166-68)

Note: "The Sunday world music album, supplement to the New York World, Sunday, Jan. 28, 1890."

or,

Note: Supplement to: New York World, Jan. 28, 1890 issue.

Optional added entry: New York World.

AACR2
5.7B10. Duration of performance and physical description. Give the duration of performance if it is stated in the item. Give the duration in English and in abbreviated form. . . .
Make notes on important physical details that are not included in the physical description area. . . .

Guidelines:

Pages also numbered 185-193.

Vol. numbering added in ms. at head of title.

The 2-page cornet part is printed on 1 sheet and is conjugate with p. 4 of the piano part, as issued.

Interlinear words.

Superlinear words.

AACR2
5.7B11. Accompanying material. Make notes on the location of accompanying material if appropriate. Give details of accompanying material neither mentioned in the physical description area nor given a separate description (see 1.5E) . . . .
1.5E1. Give details of accompanying material (see Glossary, appendix D) in one of the following ways:
a) make a separate entry
or b) make a multilevel description (see 13.6)
or c) make a note. . . .

Guidelines:

Most libraries choose option "c) make a note" from 1.5E1.

Three photos. of first performance in pocket inside each cover.

Accompanied by dance instructions ([4] p.)

AACR2
5.7B12. Series. Make notes on series data that cannot be given in the series area.
Also issued without series statement
5.7B14. Audience. Make a brief note of the intended audience for, or intellectual level of, an item if this information is stated in the item.
For 7-9 year olds
Intended audience: First-year undergraduate students
1.7B15. Reference to published descriptions

Guidelines:

Use this area for references to published description of sheet music.

Reference: RISM A/I, H 6962.

Reference: BAL, p. 618.

Reference: Wolfe, 5950.

Reference: Weinmann, Alexander, Verlagsverzeichnis Anton Diabelli & Co. (1824 bis 1840). Wien : L. Krenn, 1985. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 24), p. 59 & 226.

AACR2
5.7B16. Other formats. Give the details of other formats in which the content of the item has been issued.

Guidelines:

Notes may be made for alternative voice ranges or instrumentation (third level of description). Strictly speaking, the first note should be a statement of the medium of performance, but, in sorting out questions of edition, issue, etc., it is convenient to have the information in the same note. Additionally, rule 1.7B allows the cataloger to give a particular note first "when it has been decided that note is of primary importance."

On item: "High/low voice", with high voice underlined or checked.

(Item in hand is for high voice)

Note: For high voice and piano.

Optional note: For high voice and piano; issued also for low voice and piano.

or, For low voice and piano.

Issued also for high voice and piano.

Optional note: Issued also for high voice in A flat.

On item: "Piano solo / Song with piano"

(Item in hand is for piano solo)

Optional note: Issued also for voice and piano.

On item: "Voice and piano / Voice and guitar"

(Item in hand is for voice and piano)

Optional note: Issued also for voice and guitar.

Note: "Get this song on record."

Note: "Get this for your player piano."

AACR2
5.7B18. Contents. List the separately titled works contained in an item. Add to the titles opus numbers (if they are necessary to identify the works named) and statements of responsibility not already included in the title and statement of responsibility area. If the works in a collection are all in the same musical form and that form is named in the title proper of the item, do not repeat the musical form in the titles in the contents note. . . .
Make notes on additional or partial contents when appropriate.
Includes a song by George Harrison

Guidelines:

Publisher's catalog: p. [6]

Verses 2-3 printed as text on p. 3.

Additional verses: p. [4]

Advertisement for 6 works published by Preston following imprint.

Advertisement for other songs, c1892 on p. [10]

Advertisements by Providence-area merchants: p. [2] and [4]

Advertisements for war bonds on t.p.

Advertisement for National School for the Piano-forte on p. [8]

Advertisement for "After a thousand years": p. 2.

Advertisements for 10 song folios: p. [6]

Text of sermon dedicating Marine Cemetery on Iwo Jima: p. [4]

Title page illustration: insert photo. of Eddie Fisher.

alternately,

Illustrated t.p. with cameo photo. of Eddie Fisher.

Optional subject added entry for Fisher.

Title page illustration: lithograph of Abraham Lincoln by Major & Knapp.

Optional subject added entry for Lincoln and added entry for Major & Knapp.

Title page illustration: lithographed portrait of Henry W. Longfellow.

Optional subject added entry for Longfellow.

Title page illustration: soldiers marching / [rose symbol]; photo. of Belle Brooks

"B.W. Thayer's Lith., Boston."

Optional added entry for the lithographer.

"J. Schatzman Engr."--P. 6.

Optional added entry for the engraver.

"Photo-electric Co. Boston."

Optional added entry for the Photo-electric Co.

For special provisions for contents notes in collected-set records for collected works of composers (Gesamtausgaben) see *MCD* 5.7B18.

AACR2
5.7B19. Publishers' numbers and plate numbers. Give publishers' numbers and/or plate numbers that appear on the item. Precede the numbers by *Publisher's no.*: or *Pl. no.*:, as appropriate. If a number is preceded by an abbreviation, word, or phrase designating a publisher, give that abbreviation, word, or phrase as part of the number. In describing an item in several volumes, give inclusive numbers if the numbering is consecutive; otherwise give individual numbers or, if there are more than three of these, the first number and the last number separated by a diagonal slash. Give letters preceding a number before the first number, letters following a number after the last number, but letters preceding and following numbers in conjunction with each number. . . .

Guidelines:

Pl. no.: D. & C. No. 7260.

Publisher's no.: 4188.

AACR2
5.7B19. *[continued]* In describing a reprint, give the plate or publisher's number(s) together with the statement that the item is a reprint (see 5.7B7).
Reissued from Brandus plates. Pl. no.: B. et Cie 4520

Guidelines:

The Working Group emphasizes the importance of publisher and plate number information, recommending inclusion in all levels of records. If possible, give the name of the original plate owner. Resources such as Wolfe's *Secular Music in America 1801-1825* are very valuable in researching plate numbers of American imprints during the early part of the nineteenth century.

Reissued in 1823 or 1824 from the plates of A. Bacon and Vallotte & Lété with imprint altered. Cf. Wolfe.

AACR2
5.7B20. Copy being described, library's holdings, and restriction on use. Make these notes as instructed in 1.7B20.
Library has 6 parts . . .
1.7B20. Give important descriptive details of the particular copy being described.

Guidelines:

Library's copy imperfect: t.p. wanting.

Library's copy imperfect: trimmed to 22 cm.

Library's copy imperfect: trimmed to 20 cm. with loss of imprint information.

Library's copy 4 has trimmed edges.

Library's copy in torn and fragile condition.

The notes constructed under 5.7B20 are intended to apply only to the individual copy held in a collection. Such notes should be entered into the shared cataloging utilities as local holdings information. The only exception to this should be the case where the note about the imperfect copy explains data (or lack of data) in the title transcription, publisher statement, or extent of item. In the following example the note explains why most of the other elements of description are enclosed in square brackets.

Soldier's Suit of Grey (appendix, p. 155-57)

Title: [The soldier's suit of grey / words by Carrie B. Sinclair ; music by E. Charles Ilsley]

Extent: 1 score (5 p.) ; 31 cm.

Note (500): Library's copy imperfect. All before p. 5 wanting. Title and imprint information supplied from Parrish & Willingham. $5 NcD [The $5 would not be appear in the public display or on printed cards]

Variant Issues or States

Optionally, make notes to distinguish variant issues or states.

Note: Copies 1-2 have cameo photograph of Williams & Wilkins, c. 3 has cameo photograph of Ruth White.

Printed Logos, Phrases, or Seals

On t.p. or caption of some issues: ASCAP logo; NRA logo.

In gutter of p. 1-2: Buy savings bonds.

Stamps, Autographs, Marginalia, and Other Provenance

Library's copy inscribed.

(By implication, this means signed by the author or composer.)

Library's copy inscribed by Ruth White.

(White is also the subject of a cameo photograph, with signature reproduced.)

Library's copy inscribed to J.M. Battey.

Library's copy has perforated stamp on t.p.: Providence Public Library.

Library's copy stamped on t.p.: Axelrod's Music Store, Providence, R.I.

Library's copy stamped on t.p.: Compliments of Pawtucket Drug Co. Pawtucket, R.I.

Library's copies 2-3 have retailer's stamp on t.p.: Chas. E. Homeyer & Co.

Library's copy has pages hand-numbered 289-292 in upper right corners.

Variations in Advertisements, Ink Color, Performers, Etc.

Library's c. 1 has advertisements for 10 song folios on p. [6], copies 2-3 have advertisements for 3 song folios on p. [6]

Library's c. 1 was printed in yellow ink, c. 3 has t.p. illustration printed in brown ink; c. 4 printed in black ink.

Library's c. 1 featured by Phil Brito, copies 2 and 11 featured by Eddie Cantor.

AACR2
5.8. STANDARD NUMBER and TERMS OF AVAILABILITY AREA
5.8B. Standard number
5.8B1. Give the International Standard Book Number (ISBN) or International Standard Serial Number (ISSN) assigned to an item as instructed in 1.8B.
ISBN 0-19-341508-9

Guidelines:

Standard numbers do not appear on historic sheet music. International application of the ISMN may mean sheet music will be issued with standard numbers in the future.

AACR2
5.8B2. Give any other number in a note (see 5.7B19).

Guidelines:

B.7B19 refers to Publisher's numbers and plate numbers.

AACR2
5.8D. *Optional addition.* **Terms of availability**
5.8D1. Give the terms on which the item is available as instructed in 1.8D.
ISBN 0-333-17848-3 : £4.50 . . .

Guidelines:

Price: Ignore price for first and second (core) cataloging levels. Make a note in enhanced cataloging, if needed to distinguish various issues or states.

Optional notes:

"2-1/2 piano, 1-1/2 guitar"--T.p.

"Price 25 cts nett."--T.p.

"4"--T.p.

"2-1/2 piano, 1-1/2 [crossed through; 20 written in] guitar"--T.p.

Some prices on older sheet music are measured in "bits"; i.e., "half-quarters," or twelve and one-half cents. Thus "4" means four bits or fifty cents. Some sheet music issued prior to 1930 used a price code in units of ten cents. Generally these items have a large "3.5," "5," or "6" on their title pages, indicating thirty-five, fifty, or sixty cents to the retailer before markup. Typically price information will appear in optional notes, rather than following an ISBN or ISSN.

NOTES

1. Charles Hamm, *Yesterdays: Popular Song in America* (New York: W. W. Norton, 1979), [xvii].
2. *Library of Congress Rule Interpretations* (Washington, D.C.: Library of Congress, September 1996), appendix D, 1.
3. Ibid. (February 1, 1989.)
4. Phyllis A. Bruns, *National Level Bibliographic Record—Music* (Washington, D.C.: Library of Congress, Processing Services, 1981.)
5. Richard P. Smiraglia, *Describing Music Material: a Manual for Descriptive Cataloging of Printed and Recorded Music, Music Videos and Archival Music Collections*. 3d ed. (Lake Crystal, Minn.: Soldier Creek Press, c1997 (1989), 29.)
6. Ibid., 30.
7. Ibid., 14.
8. Calvin Elliker, "Sheet Music Special Issues: Formats and Functions," *Notes*, 53, no. 1, (Sept. 1996): 9-17.
9. *Music Cataloging Decisions.* 13, no. 1: 4.
10. Edith B. Schnapper, ed. *The British Union-Catalogue of Early Music before the year of 1801* (London: Butterworths Scientific Publications, 1957), v. 1, 422.

Chapter 2

Sheet Music Access and Authority Control

Suggested Access Points

The characteristics of sheet music may pose more problems when choosing access points than encountered in other types of materials. The potential access points listed below are offered as suggestions for both main and added entries. Institutions typically have their own requirements regarding such matters, and the needs of the local user community must always take precedence. Nonetheless, it is hoped this list underscores the distinct characteristics of sheet music, and that it may prove useful to individuals and institutions in developing project to catalog sheet music collections. Items marked with an asterisk (*) are worthy of special consideration, and are discussed in chapter 1 and in the subsequent sections of this chapter.

Personal Names (Directly, or as Subjects)

Composers

Poets and lyricists

Persons represented in titles, lyrics or illustrations

Dedicatees

Engravers and lithographers*

Performers

Printers and publishers*

Corporate Names (Directly, or as Subject)

Buildings, theaters, and other performance venues associated with the work

Dealers and distributors*

Engravers and lithographers*

Groups as dedicatees

Groups represented in titles, lyrics, or illustrations

Performing ensembles

Printers and publishers*

Titles and Other Title Information

Titles

Uniform titles*

Parallel titles

Variant forms of titles (including first line of text and first line of refrain)

Series titles

Geographical Names

Places represented in titles, lyrics, or illustrations

Topical Subjects

Events

Objects

Groups

Plants and animals

Characteristics of Items or Their Contents

Citation numbers from standard bibliographies. (E.g., Richard J.Wolfe's *Secular Music in America, 1801-1825*)

Settings of works by celebrated poets

Advertisements

Autographs

Engravings

Lithographs

Musical Forms and Genres

Song forms (ballads, catches, glees, etc.)

Instrumental forms (preludes, nocturnes, sonatas, etc.)

Dance forms (polkas, tangos, waltzes, etc.)

Medium of performance (flute music, piano, music, violin music)

Special circumstances (Christmas music, patriotic music, sacred music)

Points of Special Consideration

Dealers and distributors: Added entries for these personal or corporate names may be desirable, particularly if the firm is of local historical interest. Typically these names have been hand-stamped on an item or appear on a label affixed to it.

Engravers, lithographers, printers, and publishers: Printers and publishers are not generally traced in normal cataloging. Added entries for printers or publishers—whether personal or corporate names—are frequently desirable in sheet music cataloging, especially for items issued before 1850. Such entries are traced in direct order as they appear on the item or in standard reference sources. Increasingly, electronic catalogs facilitate keyword searching of imprint information, alleviating the need for these added entries in such systems.

Titles: Musical works frequently employ generic titles consisting of the name of a compositional form, frequently modified by key and sometimes by a number:

Etude in A major

Galop in D

Prelude no. 3 in C major

Sonata op. 4, no. 2 in B minor

Generally such titles are not traced as they are not distinctive unless linked to a composer's name. Modification of a generic term, however, frequently lends sufficient distinction to warrant a tracing:

Angelina waltz

Gladiola rag

Golden star polka

President Lincoln's march

Sample Subject Headings

Access to the Musical Work

Reference sources: *Library of Congress Subject Headings.* Do not use the subject heading "Sheet music" for the music itself. That term is used for books about sheet music.

Afro-American women — Songs and music

Afro-Americans — Songs and music

Airplanes — Songs and music

Alabama — Songs and music

Automobiles — Songs and music

Mothers — Songs and music

Patriotic music — United States

Piano music

Popular music — To 1901

Popular music — 1901-1910

Smoking — Songs and music (For songs about smoking)

Suwannee River (Ga. and Fla.) — Songs and music

Transportation — Songs and music

Waltzes (Note that an additional heading is made for the medium of performance, e.g., Piano music)

Women aircraft industry workers — Songs and music

Women — France — Paris — Songs and music

Access to the Illustrations

These examples are only a small sample of the kinds of Library of Congress subject headings that may be given.

Conductors

Metropolitan Opera (New York, N.Y.) — Pictorial works

Ocean State Theater (Providence, R.I.) — Pictorial works

Smoking — Songs and music (For songs about smoking)

Smoking — Pictorial works (For illustrations of people smoking)

Theaters — Rhode Island — Providence — Pictorial works

Access to Genre Terms

Reference sources:

Bibliographic Standards Committee of the Rare Book and Manuscript Section (ACRL/ALA), *Genre Terms: a Thesaurus for Use in Rare Book and Special Collections Cataloguing*. 2nd ed. Chicago, Association of College and Research Libraries, 1991.

Library of Congress. Prints and Photographs Division. *Thesaurus for Graphic Materials*. Washington, D.C.: Library of Congress, Cataloging Distribution Service, 1995.

Authority Control

Authority control for names and subject headings is the same as for other music. The sources for verification of form of name, dates, etc. may vary somewhat from the standard places, but, with experience, it is not that difficult. Many of the resources that are useful for cataloging are listed in the bibliography.

Applying uniform titles to sheet music is sometimes difficult, and the cataloger should consult the many published rule interpretations and decisions concerning this matter. Most sheet music does not require uniform titles, as distinctive titles are generally present. Items representing part of a larger whole, however, particularly those associated with musical productions such as operas, operettas, musicals, etc., generally benefit from the application of uniform titles:

Vocal gems from Eileen

Uniform title: [Eileen. Vocal score. Selections; arr.]

Potpourri and waltz from H.M.S. Pinafore arranged for piano

Uniform title: [H.M.S. Pinafore. Selections; arr.]

June is bustin' out all over

Uniform title: [Carousel. June is bustin' out all over. Vocal score]

Chapter 3

Levels of Detail

First (Minimal) Level

020, (ISBN, ISBN) Mandatory if present on item

028 Publisher/plate number Mandatory if present on item

040 (Cataloging Source) Mandatory

042 (Authentication Code) Mandatory

1XX (Main Entry) Mandatory if applicable

245-300 (Title Statement; Edition Statement; Publication, Distribution, etc.; and Physical Description)

> 245 Title: Title proper / first statement of responsibility, if different from main entry heading in form or number or if there is no main entry heading
>
> 250 Edition Statement: Mandatory if present on item
>
> 254 Musical Presentation Statement: Mandatory if present on item
>
> 260 Publication, Distribution, etc.: First publisher, etc., date of publication
>
> 300 Physical Description: Extent of item

4xx/8xx (Series Added Entry)

> Optional to make added entry for a series. If a series is traced, it must be in an authoritative form supported by a national-level authority record. Other aspects of series treatment are local in nature.

500 Publisher's numbers and plate numbers. Mandatory if present on item

Second (Core or Full) Level

020, (ISBN, ISBN) Mandatory if present on item

028 Publisher/plate number

040 (Cataloging Source) Mandatory

042 (Authentication Code) Mandatory

050,082,086, etc. (LCC, Dewey, Government Document, etc. classification numbers)

> Mandatory. Assign at least one classification number from an established classification system recognized by USMARC. Assignment in some cases will constitute solely classification while in others it will consist of a full call number.

1xx (Main Entry). Mandatory if applicable

240 (Uniform title)

Mandatory if applicable and known or readily inferred from material being cataloged

245-300 (Title Statement; Edition Statement; Publication, Distribution, etc.; and Physical Description)

Mandatory. Describe fully, using all data elements appropriate to the item described

245 Title: Title proper [general material designation] = parallel title : other title information / first statement of responsibility ; each subsequent statement of responsibility

250 Edition Statement: Edition statement / first statement of responsibility relating to the edition. Mandatory if present on item

254 Musical Presentation Statement: Mandatory if present on item

260 Publication, Distribution, etc.: First place of publication, etc. : first publisher, etc., date of publication, etc.

300 Physical Description: Extent of item : other physical details ; dimensions

4xx/490 (Series Statement):

Title proper of series / statement of responsibility relating to series, ISSN of series ; numbering within the series. Title of subseries, ISSN of subseries ; numbering within subseries

Mandatory if present

Optional to make added entry for a series. If a series is traced, it must be in an authoritative form supported by a national-level authority record. Other aspects of series treatment are local in nature.

5xx (Notes)

Optional, except the following. The basis for the recommendation is that only those notes that support identification of an item need be included. These criteria will vary from one form of material to another. With respect to justification of added entries, that function may be provided alternatively in some cases through other data elements, e.g., the tagging itself or use of relators. See also *AACR2*, chapter 5, and the guidelines issued by the Library of Congress as published in the *Music Cataloging Bulletin.*

500 (General Note) Required for source of title if not from title page

505 (Contents Note) Required for multipart items with separate titles

500 Publisher's numbers and plate numbers. Mandatory if present on item

533 (Reproduction note) Required for reproductions

6xx (Subject Access Fields)

Required if appropriate. Assign 1 or 2 subject headings at the appropriate level of specificity from an established thesaurus or subject heading system recognized by USMARC. More than 2 may be assigned.

7xx (Added Entries)

Required if applicable. Assign 1) a complement of added entries that covers at least the primary relationships associated with a work (e.g., joint authors); 2) added entries to bring out title access information judged to be important. For both 1) and 2) above, determination of primary relationships and of the relative importance of title access information are intended to reflect either individual cataloger's judgment or the institutional policy of the participant.

8xx (Series) see 440/8xx above

Third (Enhanced) Level

For the third level of detail, include all elements set out in *AACR2* that are applicable to the item being described. That is, enhance the second level to include any or all applicable information.

260 Publication, Distribution, etc.: include the address(es) of publishers

5xx (Notes)

Examples of some that could be included:

Illustrations, including names of artists & engravers

Dedication phrases and added entries

Availability of alternate versions

Variant titles

Presence of advertisements

Price

Chapter 4

Core Record and National Level Bibliographic Record Summary

Core Bibliographic Record for Printed and Manuscript Music, Revised Feb. 25, 2003

The comments include selected information from the basic Core documents for monographs and for music materials. The most current versions are available on the Program for Cooperative Cataloging website: http://www.loc.gov/catdir/pcc/bibco/core2002.html and http://www.loc.gov/catdir/pcc/coremusmss.html. Information in these fields in mandatory, if applicable. The cataloger may add additional fields if it provides useful information.

LEADER AND DIRECTORY
- 06-07 (bib type and level)
- 17 (encoding level)
- 18 (descriptive cataloging form)

007 (values for microformats)

008 (FIXED FIELDS)
- 06 (date type)
- 07-14 (dates)
- 15-17 (country of publication)
- 23 (form of item)
- 35-37 (language)
- 39 (cataloging source)

010 LCCN (if present on item)

020 $a ISBN (if present on item)

024 2 ISMN (if present on item)

028 $a,b Publisher/plate no. for music (if present on item)

040 Cataloging source (There are special instructions for use with *DCRB.)*

041 $a,h Languages
$a for multilingual items; $h for translations, if readily available.

042 Authentication code (for PCC records only)

050, 082, etc.
Assign at least one classification number from an established classification system recognized in the *MARC 21 Format for Bibliographic Data.*

1xx Main Entry (if applicable)

240 Uniform title (as in full cataloging)

245 Title page transcription (all subfields if applicable)
Note: In cases of multiple parallel titles, MINIMALLY include the first title and any English parallel title.

246 Varying form of title. Use judgement in assessing each item and assign a complement of title variants . . . as appropriate.

250 Edition statement (all subfields if applicable)

260 Imprint. Supply the data appropriate to subfields $a and $b if readily available, use [S.l.] and [s.n.] as appropriate.

300 Physical description (all subfields if applicable)

4xx Series statement

Transcribe series as found on an item in either a 490 or 440 field. Follow national standards for tracing practice.

5xx Notes.

The 2002 revision has fewer required notes. Only those notes that support the identification of the item need be included. Notes are not required to justify added entries.

500 Form of composition and medium of performance if not stated or implied elsewhere in the record. A note on original medium may be made if applicable to the entire item.

500 Language of sung text if not implied from 240 or 245.

505 Contents note

510 Citation/References note

This field is used to shorten the descriptive detail in the bibliographic record and to direct the reader to further information.

533 Reproduction note

500 Publisher/Plate numbers for music. (Make only when an intelligible note in accord with *AACR2* cannot be generated from the 028 field.)

6xx Subject headings

Assign from an established thesaurus or subject heading system at least one or two subject headings at the appropriate level of specificity. Note: The recommendation is cast in the form of "one or two" to convey the idea that one is not an absolute limit, to preclude any agonizing that might be stimulated by the limit to one, and to accommodate certain situations in which multiple subject headings are called for. The inclusion of the phrase "at least" is intended to indicate that the stipulation, while describing a sufficiency for the core record, is not necessarily a strict upper limit.

7xx Added entries

Using judgment and assessing each item on a case-by-case basis, assign:

1. a complement of added entries that covers at least the primary relationships associated with a work (e.g., arranger, editor, librettist).

2. an analytical added entry for the second work when a publication containing two works is entered under the first.

3. analytical added entries for classical music may be made as in full cataloging. Otherwise, use judgment in making additional analytical added entries.

4. added entries to bring out title access information judged to be important.

Note: For both 1 and 4 above, determination of primary relationships and of the relative importance of title access information are intended to reflect either individual cataloger's judgment or the institutional policy of the participant.

8xx Established form of series if different from that in 490 field. If series is traced, use as appropriate.

National Level Bibliographic Record Summary

The following list compares the requirements for the NLBR full, PCC core, and NLBR minimal records. Part 1 contains the required fields for records for "book" items, which are the items encompassed by the core record in Attachment A. Part 2 contains the control information that is in all records and is system supplied. Part 3 gives the NLBR for records for special types of "booklike" items. Part 4 contains the NLBR for records for nonbook items. Square brackets [ ] enclose tags and field names that are not in the NLR full or minimal record. The complete summary may be found at: http://lcweb.loc.gov/marc/bibliographic/nlr/.

[Part 1 Corresponds to the PCC Core Record]

Part 4 Data for Non-book Records

M—Mandatory, A—Mandatory if applicable, O—Optional

Music records:

024 OTHER STANDARD NUMBER	A	A
028 PUBLISHER NUMBER	A	A
254 MUSICAL PRESENTATION STATEMENT	A	A
262 IMPRINT STATEMENT FOR SOUND RECORDINGS (Pre-AACR 2)	A	-
511 PARTICIPANT OR PERFORMER NOTE	A	

Appendix

Examples

Guide to the Examples

Each example consists of reproductions of title pages, caption titles, or other bibliographic information, followed by the cataloging as it might be displayed to patrons in a public access catalog and the MARC or tagged view used by catalogers. The MARC tags, spacing, and delimiters follow OCLC practice. Optional fields are displayed with an asterisk (*) at the beginning of the line. For each example, three levels of cataloging are given, first in the public display, then in the tagged display.

The following table shows the "public display" headers used in the examples followed by the corresponding MARC tags and brief explanation of the content of the field.

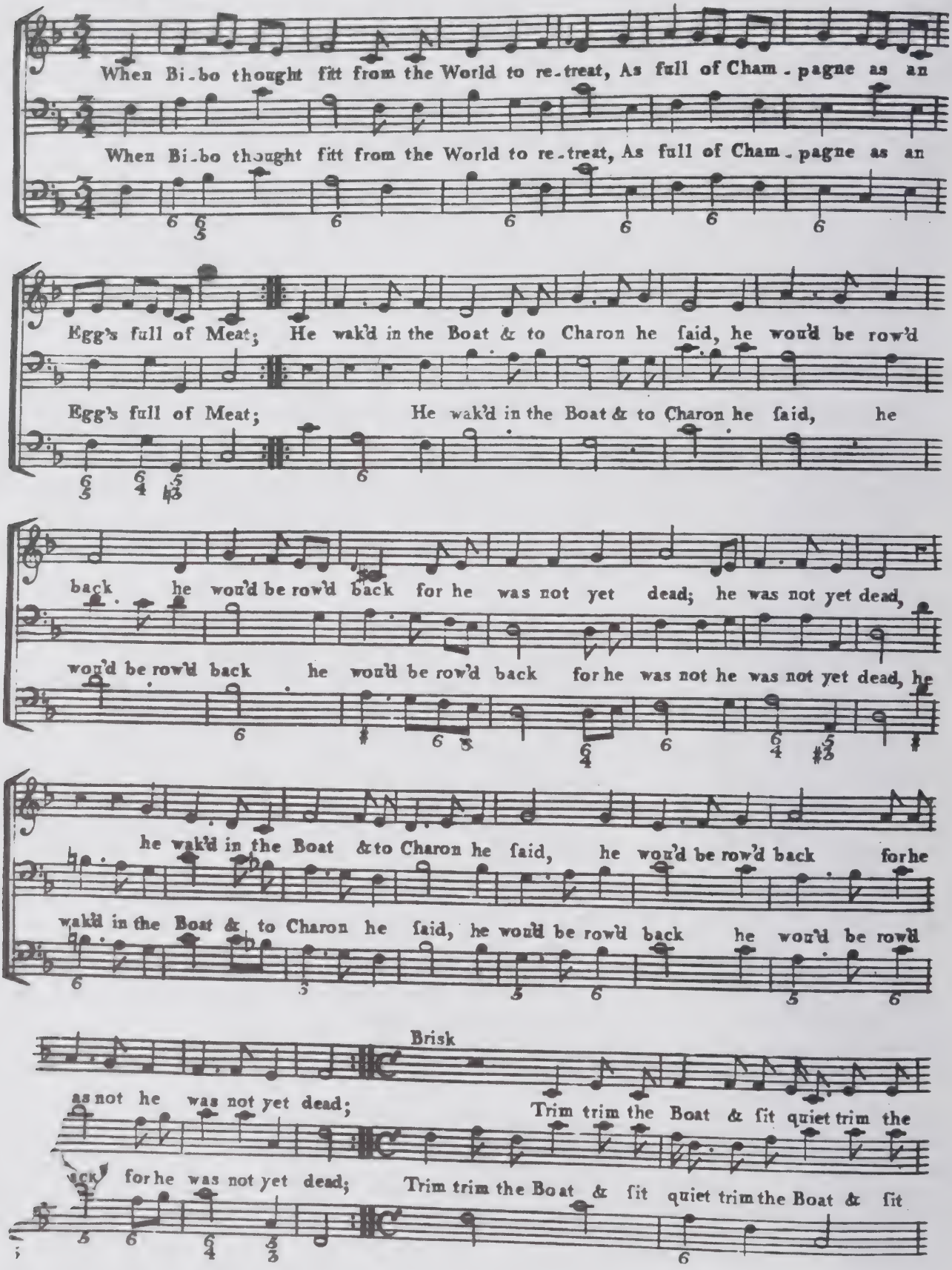
Header	MARC tag	Brief explanation
Main entry:	100	Name of composer
Uniform title:	240	Conventional collective title used to collocate works
Title:	245	Title of the work, as transcribed from the title page, caption title, or other source
Title variant:	246	Additional title or phrase by which the work may be known
Edition:	250	Edition statements
Presentation:	254	Term indicating the physical presentation of the music (e.g., miniature score), if stated on the item
Published:	260	Information about place of publication, publisher, and date of publication
Physical desc.:	300	Physical description of the type of score, number of pages, illustrations, and vertical dimension
Series:		440/490/830 Series statement and series number
Note:		500/546 Free text information that clarifies, identifies, or further describes the work. Notes about the language of the lyrics or libretto display as a note but use the MARC tag 546.
Local note:	590	Local notes about condition of the copy held (autographs, trimmed, marginalia, condition, etc.)
Pub./Pl. no.:	028	Music publisher's number or plate number
Citation:	510	A note containing a reference or citation to a published description of the item
Contents note:	505	The titles of separate works or parts of an item
Subject:	600/610/650	Library of Congress subject headings
Subject:	653	Genre headings
Subject (local):	690	Locally assigned subject headings
Added entry:	700/710/730/740	A name or title that provides secondary access to the work

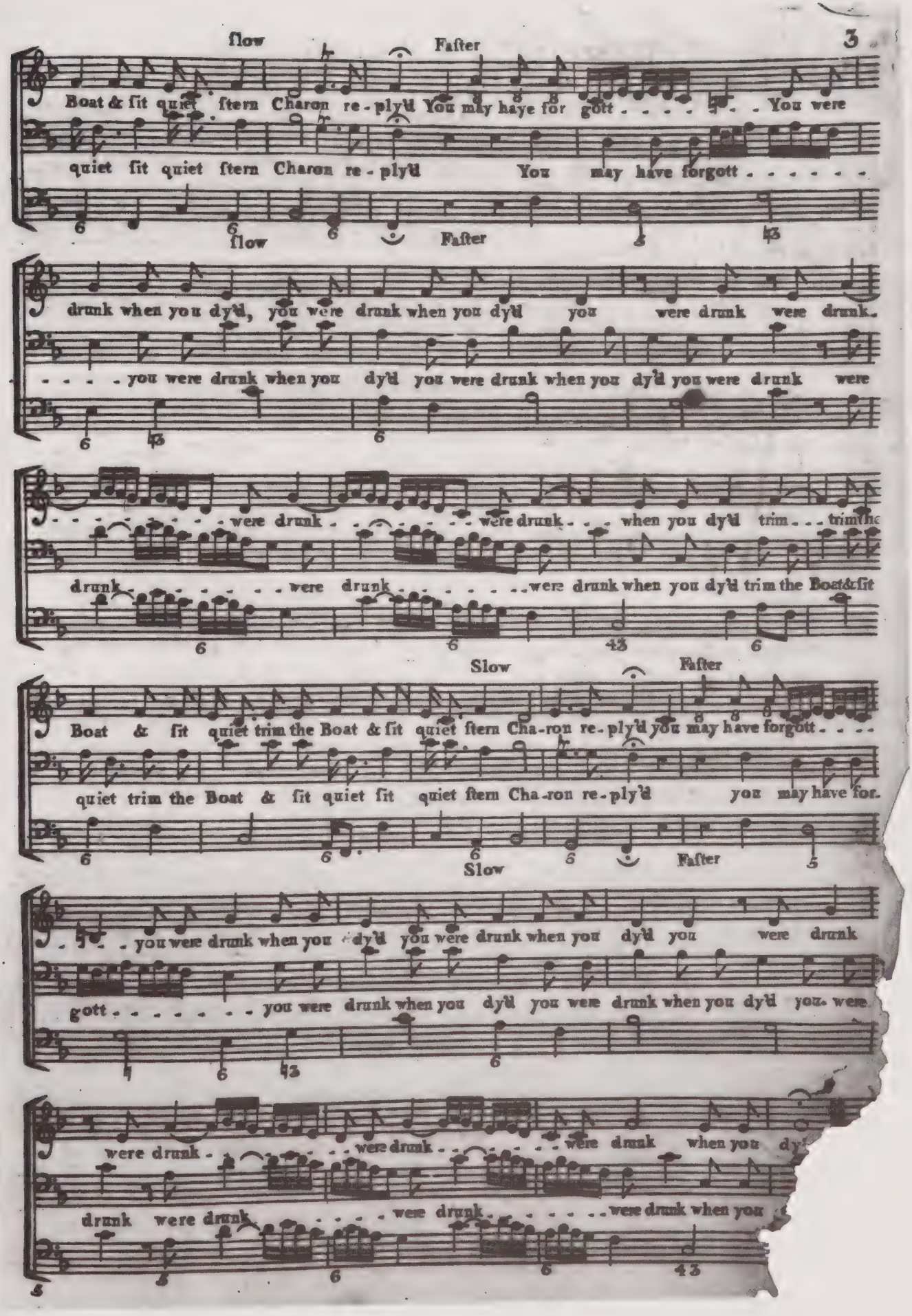
BIBO a CANZONET

Printed for J. BLAND. N.o 45. HOLBORN.

Words by M. Prior

Music by J Travers


When Bi-bo thought fitt from the World to re-treat, As full of Cham-pagne as an
When Bi-bo thought fitt from the World to re-treat, As full of Cham-pagne as an
Egg's full of Meat; He wak'd in the Boat & to Charon he said, he would be row'd
Egg's full of Meat; He wak'd in the Boat & to Charon he said, he
back he would be row'd back for he was not yet dead; he was not yet dead,
would be row'd back he would be row'd back for he was not he was not yet dead, he
he wak'd in the Boat & to Charon he said, he would be row'd back for he
wak'd in the Boat & to Charon he said, he would be row'd back he would be row'd
Brisk
as not he was not yet dead; Trim trim the Boat & sit quiet trim the
for he was not yet dead; Trim trim the Boat & sit quiet trim the Boat & sit


flow
Faſter
Boat & ſit quiet ſtern Charon re-ply'd You may haye for gott . . . . . You were
quiet ſit quiet ſtern Charon re-ply'd You may have forgott . . . . . .
flow
Faſter
drunk when you dy'd, you were drunk when you dy'd you were drunk were drunk.
. . . . you were drunk when you dy'd you were drunk when you dy'd you were drunk were
were drunk . . . . . were drunk . . . when you dy'd trim . . . trim the
drunk . . . . . were drunk . . . . . were drunk when you dy'd trim the Boat & ſit
Slow
Faſter
Boat & ſit quiet trim the Boat & ſit quiet ſtern Cha-ron re-ply'd you may have forgott . . . .
quiet trim the Boat & ſit quiet ſit quiet ſtern Cha-ron re-ply'd you may have for.
Slow
Faſter
. . you were drunk when you dy'd you were drunk when you dy'd you were drunk
gott . . . . . you were drunk when you dy'd you were drunk when you dy'd you were
were drunk . . . . . were drunk . . . . . were drunk when you dy
drunk were drunk . . . . . were drunk . . . . . were drunk when you

First level description & access

Main entry:	Travers, J. (John), ca. 1703-1758.
Title:	Bibo : a canzonet.
Published:	[London] : J. Bland, [178-?]
Physical desc.:	1 score (3 p.)

Second level description & access

Main entry:	Travers, J. (John), ca. 1703-1758.
Title:	Bibo : a canzonet / words by M. Prior ; music by J. Travers.
Published:	[London] : J. Bland, [178-?]
Physical desc.:	1 score (3 p.) ; 40 cm.
Note:	For 2 voices and continuo; unrealized figured bass.
Note:	Caption title.
Local note:	Library's copy imperfect: all before p. 2 wanting.
Citation:	RISM, A/I, T1112.
Subject:	Vocal duets with continuo.
Added entry:	Prior, Matthew, 1664-1721.

Third level description & access

Main entry:	Travers, J. (John), ca. 1703-1758.
Title:	Bibo : a canzonet / words by M. Prior ; music by J. Travers.
* Title variant:	When Bibo thought fitt from the world to retreat
* Published:	[London] (No. 45 Holborn, London) : Printed for J. Bland, [178-?]
Physical desc.:	1 score (3 p.) ; 40 cm.
Note:	For 2 voices and continuo; unrealized figured bass.
Note:	Caption title.
* Note:	First line of text: When Bibo thought fitt [sic] from the world to retreat
* Note:	First line of refrain: Trim, trim the boat
Local note:	Library's copy imperfect: all before p. 2 wanting.
Citation:	RISM, A/I, T1112.
Subject:	Vocal duets with continuo.
Added entry:	Prior, Matthew, 1664-1721.
* Added entry:	Bland, John, d. ca. 1795.

MARC tags

First level description & access

100	1	Travers, J. $q (John), $d ca. 1703-1758.
245	01	Bibo : $b a canzonet.
260		[London] : $b J. Bland, $c [178-?]
300		1 score (3 p.)

Second level description & access

100	1	Travers, J. $q (John), $d ca. 1703-1758.
245	01	Bibo : $b a canzonet / $c words by M. Prior ; music by J. Travers.
260		[London] : $b J. Bland, $c [178-?]
300		1 score (3 p.) ; $c 40 cm.
500		For 2 voices and continuo; unrealized figured bass.
500		Caption title.
590		Library's copy imperfect: all before p. 2 wanting. $5 [ICN]
510	4	RISM, A/I, $c T1112.
650	0	Vocal duets with continuo.
700	1	Prior, Matthew, $d 1664-1721.

Third level description & access

100	1	Travers, J. $q (John), $d ca. 1703-1758.
245	01	Bibo : $b a canzonet / $c words by M. Prior ; music by J. Travers.
* 246	3	$i First line of text: $a When Bibo thought fitt from the world to retreat
* 246	1	$i First line of refrain: $a Trim, trim the boat
* 260		[London] (No. 45 Holborn, London) : $b Printed for J. Bland, $c [178-?]
300		1 score (3 p.) ; $c 40 cm.
500		For 2 voices and continuo; unrealized figured bass.
500		Caption title.
* 500		First line of text: When Bibo thought fitt [sic] from the world to retreat
590		Library's copy imperfect: all before p. 2 wanting. $5 [ICN]
510	4	RISM, A/I, $c T1112.
650	0	Vocal duets with continuo.
700	1	Prior, Matthew, $d 1664-1721.
* 700	1	Bland, John, $d d. ca. 1795.

THE NEWBERRY LIBRARY
JANE OAKLEY FUND

No. 2

BLAND's Collection of Catches Glees &c. &c.

Selected from the Works of the moſt Eminent Composers

Price 1s

LONDON
Printed by J. Bland N.o 45. Holborn.

Where may be had
Eight Grand Choruſſes in the Meſſiah,
8 Do in Judas Maccabœus, & moſt
of Handells Songs, ſingly.
Alſo
The other Four Collections of Catches &c.

First level description & access

Title:	Bland's collection of catches, glees, &c., &c.
Published:	London : J. Bland, [1787]
Physical desc.:	1 score (5 v.)

Second level description & access

Title:	Bland's collection of catches, glees, &c., &c. / selected from the works of the most eminent composers.
Title variant:	Collection of catches, glees, etc.
Published:	London : J. Bland, [1787]
Physical desc.:	1 score (5 v.) ; 40 cm.
Note:	Description based on: no. 2.
Note:	Vol. numbers supplied in manuscript.
Citation:	RISM, BII, p. 114.
Citation:	British union-catalogue of early music printed before the year 1801, p. 112.
Local note:	Library has: no. 2.
Subject:	Glees, catches, rounds, etc.
Added entry:	Bland, John, d. ca. 1795.

Third level description & access

Title:	Bland's collection of catches, glees, &c., &c. / selected from the works of the most eminent composers.
Title variant:	Collection of catches, glees, etc.
* Published:	London (No. 45 Holborn, London) : J. Bland, [1787]
Physical desc.:	1 score (5 v.) ; 40 cm.
Note:	Description based on: no. 2.
Note:	Vol. numbers supplied in manuscript.
Note:	Works by Dr. Arne, Boyce, Irland, Morley, H. Purcell, Weelks.
* Note:	Price: 1 S.
Citation:	RISM, BII, p. 114.
Citation:	British union-catalogue of early music printed before the year 1801, p. 112.
Local note:	Library has: no. 2.
Subject:	Glees, catches, rounds, etc.
Added entry:	Bland, John, d. ca. 1795.

MARC tags

First level description & access

245	00	Bland's collection of catches, glees, &c., &c.
260		London : $b J. Bland, $c [1787]
300		1 score (5 v.)

Second level description & access

245	00	Bland's collection of catches, glees, &c., &c. / $c selected from the works of the most eminent composers.
246	30	Collection of catches, glees, etc.
260		London : $b J. Bland, $c [1787]
300		1 score (5 v.) ; $c 40 cm.
500		Description based on: no. 2.
500		Vol. numbers supplied in manuscript.
520	4	RISM, BII, $c p. 114.
520	4	British union-catalogue of early music printed before the year 1801, $c p. 112.
590		Library has: no. 2.
650	0	Glees, catches, rounds, etc.
700	1	Bland, John, $d d. ca. 1795.

Third level description & access

245	00	Bland's collection of catches, glees, &c., &c. / $c selected from the works of the most eminent composers.
246	30	Collection of catches, glees, etc.
* 260		London (No. 45 Holborn, London) : $b J. Bland, $c [1787]
300		1 score (5 v.) ; $c 40 cm.
500		Description based on: no. 2.
500		Vol. numbers supplied in manuscript.
500		Works by Dr. Arne, Boyce, Irland, Morley, H. Purcell, Weelks.
* 500		Price: 1S.
520	4	RISM, BII, $c p. 114.
520	4	British union-catalogue of early music printed before the year 1801, $c p. 112.
590		Library has: no. 2.
650	0	Glees, catches, rounds, etc.
700	1	Bland, John, $d d. ca. 1795.

SONGS

The Shepherdess.	25
A Dissapointment.	25
The Convert.	40
The Violet.	25
Message of the Rose.	40
Daisy Time.	35
A Quandary.	40
A Summer Song.	50
A Cornish Lullaby.	35
Expectation. *for Soprano*	35
Expectation. *for Contralto*	35
A Slumber Song.	40
To a Pansy.	40
The Bluebell.	35
Jack Frost.	40

BY

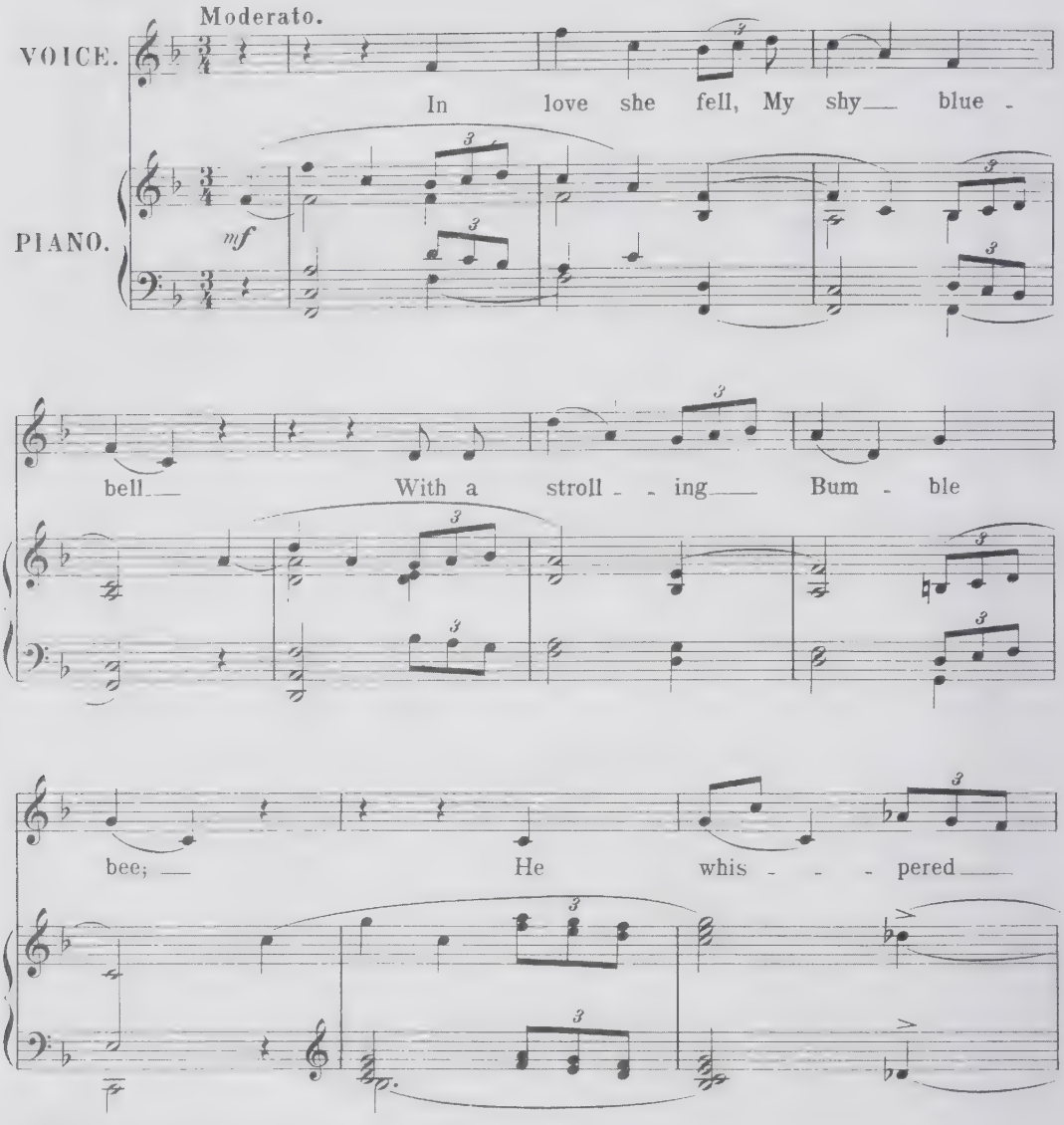
Helen Hood.

BOSTON, ARTHUR P. SCHMIDT.

THE BLUEBELL.

WORDS BY
MARGARET DELAND.

HELEN HOOD, Op. 9. No 1.



Words used by kind permission of Messrs. Houghton Miflin & Co.

A.P.S. 8393-3

Copyright 1894 by ARTHUR P. SCHMIDT.

First level description & access

Main entry:	Hood, Helen.
Title:	The bluebell.
Published:	Boston : A.P. Schmidt, c1894.
Physical desc.:	1 score (5 p.)
Note.:	Pl. no.: A.P.S. 3398-3.

Second level description & access

Main entry:	Hood, Helen.
Uniform title:	Songs, op. 9. No. 1, Bluebell
Title:	The bluebell : op. 9, no. 1 / words by Margaret Deland ; [music by] Helen Hood.
Published:	Boston : A.P. Schmidt, c1894.
Physical desc.:	1 score (5 p.) ; 29 cm.
Series:	Songs / by Helen Hood
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: A.P.S. 3398-3.
Subject:	Songs (Medium voice) with piano.
Added entry:	Deland, Margaret Wade Campbell, 1857-1945.

Third level description & access

Main entry:	Hood, Helen.
Uniform title:	Songs, op. 9. No. 1, Bluebell
Title:	The bluebell : op. 9, no. 1 / words by Margaret Deland ; [music by] Helen Hood.
* Title variant:	In love she fell, my shy bluebell
Published:	Boston : A.P. Schmidt, c1894.
Physical desc.:	1 score (5 p.) ; 29 cm.
Series:	Songs / by Helen Hood
Note:	Caption title.
* Note:	First line of text: In love she fell, my shy bluebell.
Pub./Pl. no.:	Pl. no.: A.P.S. 3398-3.
* Note:	Price: 35 [cents]
Subject:	Songs (Medium voice) with piano.
Added entry:	Deland, Margaret Wade Campbell, 1857-1945.
* Added entry:	Schmidt, Arthur Paul, 1846-1921.

MARC tags

First level description & access

028	20	3398-3 $b A.P. Schmidt
100	1	Hood, Helen.
245	14	The bluebell.
260		Boston : $b A.P. Schmidt, $c c1894.
300		1 score (5 p.)
500		Pl. no.: A.P.S. 3398-3.

Second level description & access

028	20	3398-3 $b A.P. Schmidt
100	1	Hood, Helen.
245	14	The bluebell : $b op. 9, no. 1 / $c words by Margaret Deland ; [music by] Helen Hood.
260		Boston : $b A.P. Schmidt, $c c1894.
300		1 score (5 p.) ; $c 29 cm.
490	0	Songs / by Helen Hood
500		Caption title.
500		Pl. no.: A.P.S. 3398-3.
650	0	Songs (Medium voice) with piano.
700	1	Deland, Margaret Wade Campbell, $d 1857-1945.

Third level description & access

028	20	3398-3 $b A.P. Schmidt
100	1	Hood, Helen.
245	14	The bluebell : $b op. 9, no. 1 / $c words by Margaret Deland ; [music by] Helen Hood.
* 246	1	$i First line of text: $a In love she fell, my shy bluebell
260		Boston : $b A.P. Schmidt, $c c1894.
300		1 score (5 p.) ; $c 29 cm.
490	0	Songs / by Helen Hood
500		Caption title.
500		Pl. no.: A.P.S. 3398-3.
* 500		Price: 35 [cents]
650	0	Songs (Medium voice) with piano.
700	1	Deland, Margaret Wade Campbell, $d 1857-1945.
* 700	1	Schmidt, Arthur Paul, $d 1846-1921.

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CLAUDE DEBUSSY

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PAR

LUCIEN GARBAN

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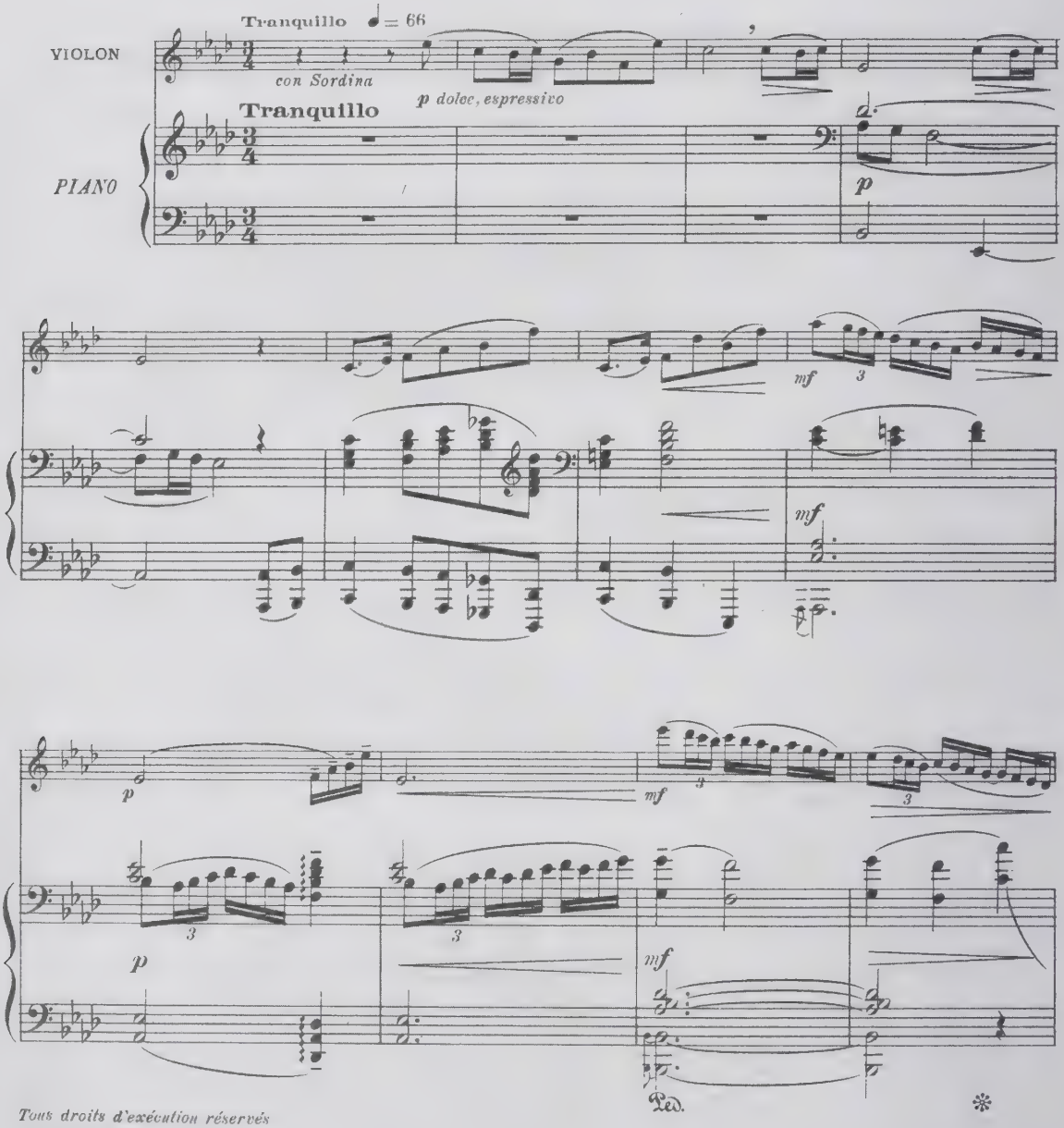
BRUYÈRES

Extrait des: *PRÉLUDES*

Transcription pour Violon et Piano
par Lucien GARBAN

CLAUDE DEBUSSY



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D. & F. 10868.

Paris, 4, Place de la Madeleine.

Cataloged as a set

First level description & access

Main entry:	Debussy, Claude, 1862-1918.
Title:	Claude Debussy.
Published:	Paris : Durand, c1926.
Physical desc.:	1 score (6 v.) + 1 part (6 v.)
Pub./Pl. no.:	Pl. no. (v. 6): 10868.

Second level description & access

Main entry:	Debussy, Claude, 1862-1918.
Uniform title:	Selections; arr.
Title:	Claude Debussy / transcriptions pour violon et piano par Lucien Garban.
Published:	Paris : Durand, c1926.
Physical desc.:	1 score (6 v.) + 1 part (6 v.) ; 32 cm.
Note:	Transcribed for violin and piano from various vocal and instrumental works.
Pub./Pl. no.:	Pl. no. (v. 6): 10868.
Contents note:	1. Romance — 2. Enfant prodigue — 3. Récit et air de Lia — 4. Pour invoquer Pan (Epigraphes antiques) — 5. Pour la danseuse aux crotales (Epigraphes antiques) — 6. Bruyères (Préludes)
Subject:	Violin and piano music, Arranged — Scores and parts.
Added entry:	Garban, Lucien.

Third level description & access

Main entry:	Debussy, Claude, 1862-1918.
Uniform title:	Selections; arr.
Title:	Claude Debussy / transcriptions pour violon et piano par Lucien Garban.
* Published:	Paris (4, Place de la Madeleine, Paris) : Durand, c1926.
Physical desc.:	1 score (6 v.) + 1 part (6 v.) ; 32 cm.
Note:	Transcribed for violin and piano from various vocal and instrumental works.
Pub./Pl. no.:	Pl. no. (v. 6): 10868.
Contents note:	1. Romance — 2. Enfant prodigue — 3. Récit et air de Lia — 4. Pour invoquer Pan (Epigraphes antiques) — 5. Pour la danseuse aux crotales (Epigraphes antiques) — 6. Bruyères (Préludes)
Subject:	Violin and piano music, Arranged — Scores and parts.
Added entry:	Garban, Lucien.
* Added entry:	A. Durand et fils.

Cataloged as a single title

First level description & access

Main entry:	Debussy, Claude, 1862-1918.
Title:	Bruyères.
Published:	Paris : Durand, c1926.
Physical desc.:	1 score (5 p.) + 1 part ([1] p.)
Pub./Pl. no.:	Pl. no.: 10868.

Second level description & access

Main entry:	Debussy, Claude, 1862-1918.
Uniform title:	Préludes, piano, book 2. Bruyères; arr.
Title:	Bruyères : extrait des Préludes / Claude Debussy ; transcription pour violon et piano par Lucien Garban.
Published:	Paris : Durand, c1926.
Physical desc.:	1 score (5 p.) + 1 part ([1] p.) ; 32 cm.
Series:	Claude Debussy ; 6
Note:	Transcribed for violin and piano; originally for piano.
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: 10868.
Subject:	Violin and piano music, Arranged — Scores and parts.
Added entry:	Garban, Lucien.

Third level description & access

Main entry:	Debussy, Claude, 1862-1918.
Uniform title:	Préludes, piano, book 2. Bruyères; arr.
Title:	Bruyères : extrait des Préludes / Claude Debussy ; transcription pour violon et piano par Lucien Garban.
* Published:	Paris (4, Place de la Madeline, Paris) : Durand, c1926.
Physical desc.:	1 score (5 p.) + 1 part ([1] p.) ; 32 cm.
Series:	Claude Debussy ; 6
Note:	Transcribed for violin and piano; originally for piano.
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: 10868.
Subject:	Violin and piano music, Arranged — Scores and parts.
Added entry:	Garban, Lucien.
* Added entry:	A. Durand et fils.

MARC tags

Cataloged as a set

First level description & access

028	22	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
245	10	Claude Debussy.
260		Paris : $b Durand, $c c1926.
300		1 score (6 v.) + 1 part (6 v.)

Second level description & access

028	20	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
240	10	Selections; $o arr.
245	10	Claude Debussy / $c transcriptions pour violon et piano par Lucien Garban.
260		Paris : $b Durand, $c c1926.
300		1 score (6 v.) + 1 part (6 v.) ; $c 32 cm.
500		Transcribed for violin and piano from various vocal and instrumental works.
500		Pl. no. (v. 6): 10868.
505	0	1. Romance — 2. Récit et air d'Azaël (Enfant prodigue) — 3. Récit et air de Lia — 4. Pour invoquer Pan (Epigraphes antiques) — 5. Pour la danseuse aux crotales (Epigraphes antiques) — 6. Bruyères (Préludes)
650	0	Violin and piano music, Arranged $v Scores and parts.
700	1	Garban, Lucien.

Third level description & access

028	20	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
240	10	Selections; $o arr.
245	10	Claude Debussy / $c transcriptions pour violon et piano par Lucien Garban.
* 260		Paris (4, Place de la Madeleine, Paris) : $b Durand, $c c1926.
300		1 score (6 v.) + 1 part (6 v.) ; $c 32 cm.
500		Transcribed for violin and piano from various vocal and instrumental works.
500		Pl. no. (v. 6): 10868.
505	0	1. Romance — 2. Récit et air d'Azaël (Enfant prodigue) — 3. Récit et air de Lia — 4. Pour invoquer Pan (Epigraphes antiques) — 5. Pour la danseuse aux crotales (Epigraphes antiques) — 6. Bruyères (Préludes)
650	0	Violin and piano music, Arranged $v Scores and parts.
700	1	Garban, Lucien.
* 710	2	A. Durand et fils.

Cataloged as a single title

First level description & access

028	22	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
245	10	Bruyères.
260		Paris : $b Durand, $c c1926.
300		1 score (5 p.) + 1 part ([1] p.)

Second level description & access

028	22	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
240	10	Préludes, $m piano, $n book 2. $p Bruyères; $o arr.
245	10	Bruyères : $b extrait des Préludes / $c Claude Debussy ; transcription pour violon et piano par Lucien Garban.
260		Paris : $b Durand, $c c1926.
300		1 score (5 p.) + 1 part ([1] p.) ; $c 32 cm.
490	0	Claude Debussy ; $v 6
500		Transcribed for violin and piano; originally for piano.
500		Caption title.
650	0	Violin and piano music, Arranged $v Scores and parts.
700	1	Garban, Lucien.

Third level description & access

028	22	10868 $b Durand
100	1	Debussy, Claude, $d 1862-1918.
240	10	Préludes, $m piano, $n book 2. $p Bruyères; $o arr.
245	10	Bruyères : $b extrait des Préludes / $c Claude Debussy ; transcription pour violon et piano par Lucien Garban.
* 260		Paris (4, Place de la Madeline, Paris) : $b Durand, $c c1926.
300		1 score (5 p.) + 1 part ([1] p.) ; $c 32 cm.
490	0	Claude Debussy ; $v 6
500		Transcribed for violin and piano; originally for piano.
500		Caption title.
650	0	Violin and piano music, Arranged $v Scores and parts.
700	1	Garban, Lucien.
* 710	2	A. Durand et fils.

Call Out The Marines

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T. T. B. B.

Price 15¢

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1-SIZE
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SHEET
MUSIC

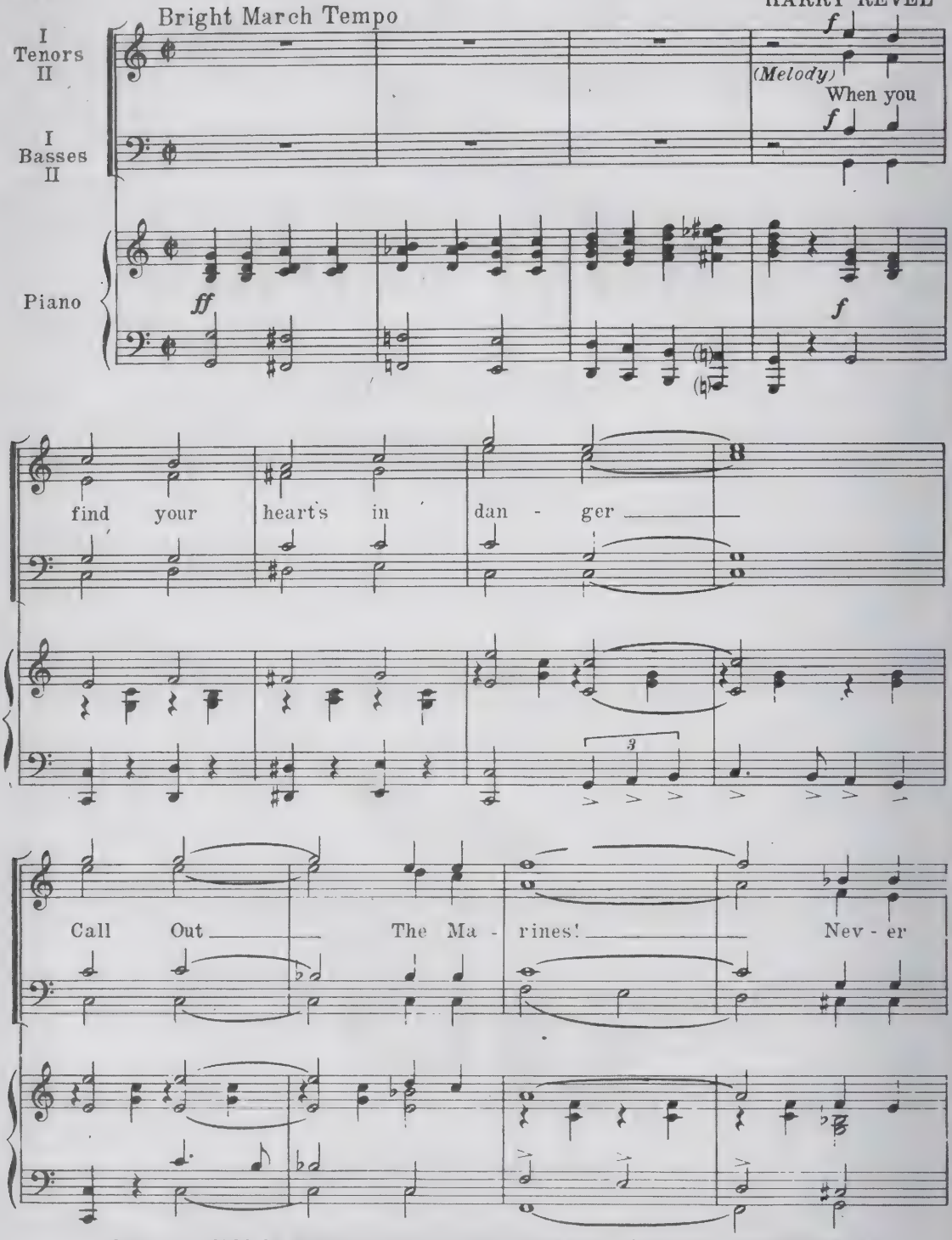
CALL OUT THE MARINES

from the RKO Radio Picture "Call Out The Marines"

Chorus (or Quartet) for Male Voices (T. T. B. B.)

Arranged by Claude Mac Arthur

By
MORT GREENE &
HARRY REVEL



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First level description & access

Main entry:	Revel, Harry, 1905-1958.
Title:	Call out the marines.
Edition:	Choral ed.
Published:	New York : Greene-Revel, c1942.
Physical desc.:	1 score (2 p.)

Second level description & access

Main entry:	Revel, Harry, 1905-1958.
Title:	Call out the marines / [by Mort Greene & Harry Revel] ; arranged for male voices, T.T.B.B. [by Claude MacArthur]
Edition:	Choral ed.
Published:	New York : Greene-Revel, c1942.
Physical desc.:	1 score (2 p.) ; 24 cm.
Note:	Originally for chorus and orchestra.
Note:	"From the RKO Radio picture, Call out the Marines"—P. 1.
Subject:	Choruses, Secular (Men's voices, 4 parts) with piano.
Added entry:	Greene, Mort.

Third level description & access

Main entry:	Revel, Harry, 1905-1958.
Uniform title:	Call out the marines; arr.
Title:	Call out the marines / [by Mort Greene & Harry Revel] ; arranged for male voices, T.T.B.B. [by Claude MacArthur]
* Title variant:	When you find your heart's in danger
Edition:	Choral ed.
* Published:	New York (580 5th Ave., New York, NY) : Greene-Revel, c1942.
Physical desc.:	1 score (2 p.) ; 24 cm.
Note:	Originally for chorus and orchestra.
Note:	"Chorus (or quartet) for male voices (T.T.B.B.)"—Caption.
Note:	"From the RKO Radio picture, Call out the Marines"—P. 1.
* Note:	First line of text: When you find your heart's in danger.
* Note:	First line of refrain: Call out the Marines.
* Note:	Price: 15 [cents]
Subject:	Motion picture music — Excerpts, Arranged.
Subject:	Choruses, Secular (Men's voices, 4 parts) with piano.
Added entry:	Greene, Mort.
Added entry:	MacArthur, Claude.
* Added entry:	Greene-Revel.
Added entry:	Call out the Marines (Motion picture)

MARC tags

First level description & access

100	1	Revel, Harry, $d 1905-1958.
245	10	Call out the marines.
250		Choral ed.
260		New York : $b Greene-Revel, $c c1942.
300		1 score (2 p.)

Second level description & access

100	1	Revel, Harry, $d 1905-1958.
240	10	Call out the marines; $o arr.
245	10	Call out the marines / $c [by Mort Greene & Harry Revel] ; arranged for male voices, T.T.B.B. [by Claude MacArthur]
250		Choral ed.
260		New York : $b Greene-Revel,/$c c1942.
300		1 score (2 p.) ; $c 24 cm.
500		Originally for chorus and orchestra.
500		"From the RKO Radio picture, Call out the Marines"—P. 1.
650	0	Choruses, Secular (Men's voices, 4 parts) with piano.
700	1	Greene, Mort.

Third level description & access

100	1	Revel, Harry, $d 1905-1958.
240	10	Call out the marines; $o arr.
245	10	Call out the marines / $c [by Mort Greene & Harry Revel] ; arranged for male voices, T.T.B.B. [by Claude MacArthur]
* 246	1	$i First line of text: $a When you find your heart's in danger
* 246	1	$i First line of refrain: $a Call out the Marines
250		Choral ed.
* 260		New York (580 5th Ave., New York, NY) : $b Greene-Revel, $c c1942.
300		1 score (2 p.) ; $c 24 cm.
500		Originally for chorus and orchestra.
500		"Chorus (or quartet) for male voices (T.T.B.B.)"—Caption.
500		"From the RKO Radio picture, Call out the Marines"—P. 1.
*500		Price: 15 [cents]
650	0	Motion picture music $v Excerpts, Arranged.
650	0	Choruses, Secular (Men's voices, 4 parts) with piano.
700	1	Greene, Mort.
700	1	MacArthur, Claude.
* 710	2	Greene-Revel.
730	00	Call out the Marines (Motion picture)

ELLA AND EDWIN.

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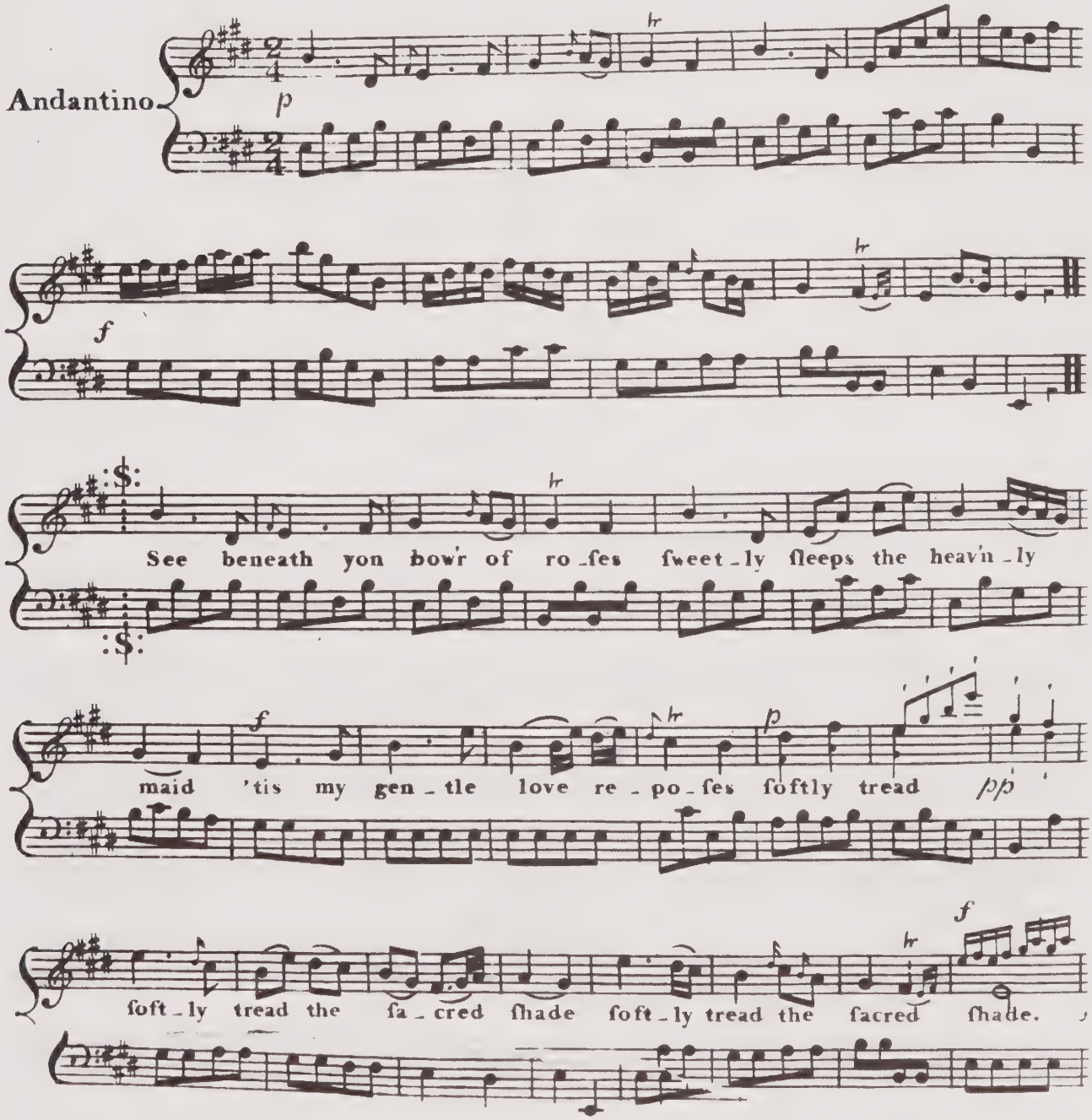
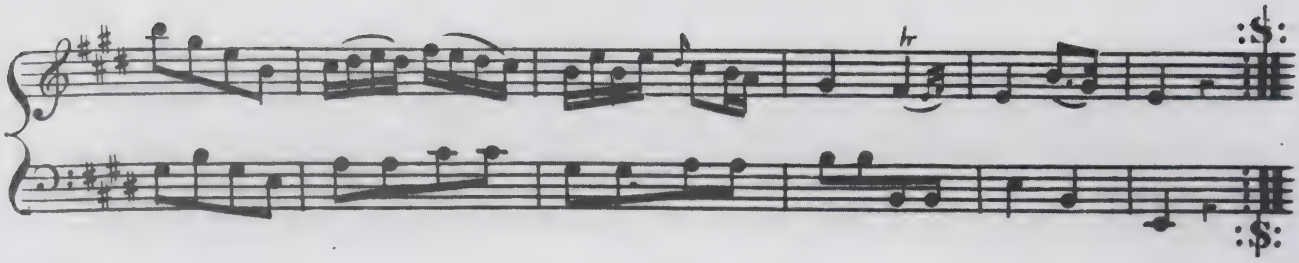
Printed by I: Bland, at his Muſic Warehouſe Nº 45 Holborn.


Andantino
p
f
See beneath yon bow'r of ro-ſes ſweet-ly ſleeps the heav'n-ly
maid 'tis my gen-tle love re-po-ſes ſoftly tread
pp
ſoft-ly tread the ſa-cred ſhade ſoft-ly tread the ſacred ſhade.



2

Mark the loves that play around her,
Mark my Ella's graceful mein,
See the wood-nymphs all furround her;
Hailing Ella, beauty's queen.

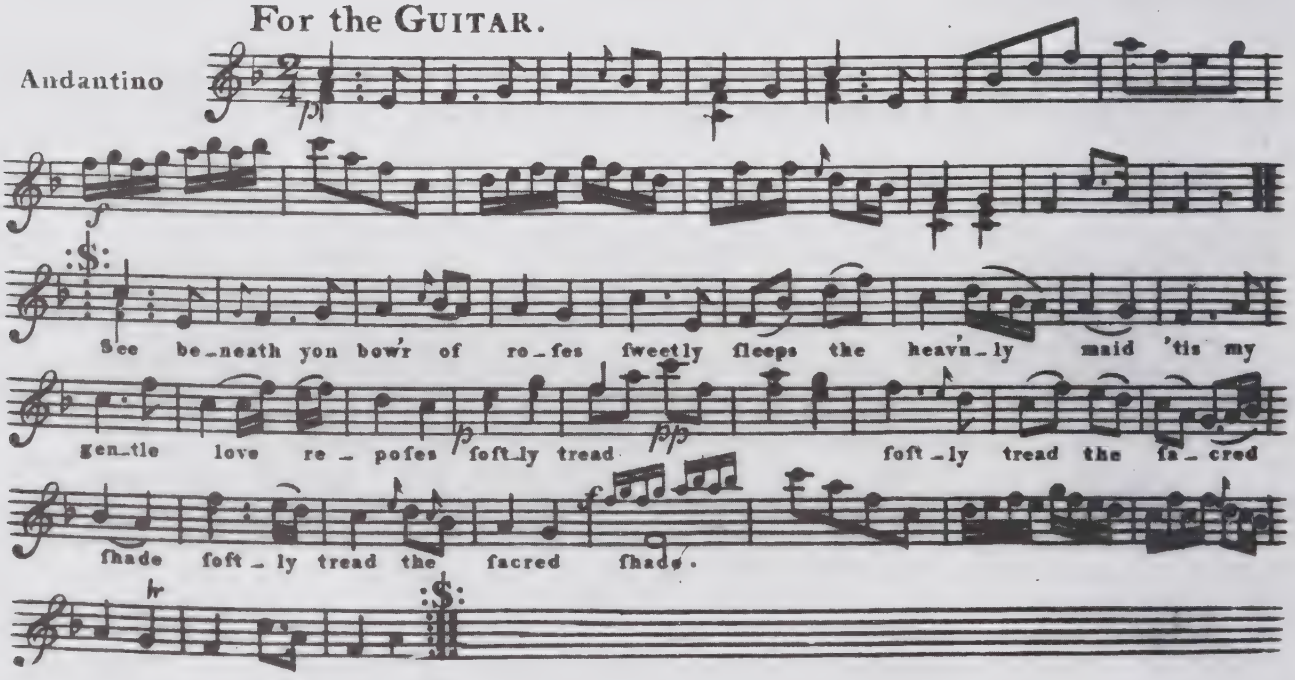
3

Fluttring Cupids round deſcending,
Soft expand their ſilken wings;
From the Zephyr's breath defending:
Evry ſweet that round her ſprings.

4

Sportive fancy hear my pray'r,
Gently from thy airy throne;
Whiſper to the ſleeping fair,
Edwin lives for her alone.

For the GUITAR.


Andantino
See be-neath yon bow'r of ro-ſes ſweetly ſleeps the heav'n-ly maid 'tis my
gen-tle love re-poſes ſoft-ly tread ſoft-ly tread the ſa-cred
ſhade ſoft-ly tread the ſacred ſhade.

First level description & access

Main entry:	Bailey, Edward.
Title:	Ella and Edwin.
Published:	[London] : Bland, [179-?]
Physical desc.:	[2] p. of music ; 33 cm.

Second level description & access

Main entry:	Bailey, Edward.
Title:	Ella and Edwin : a sonnet / the words by Miss Vaughn ; composed by Edward Bailey.
Published:	[London] (No. 45 Holborn) : Printed by I. Bland, at his Music Warehouse, [179-?]
Physical desc.:	[2] p. of music ; 33 cm.
Note:	For voice and piano or guitar, interlinear words.
Note:	Caption title
Note:	At head of title: No. 2.
Note:	Separate part for guitar on p. [2]
Citation:	RISM A/I, B690.
Subject:	Songs (Medium voice) with piano — Early works to 1800.
Subject:	Songs (Medium voice) with guitar — Early works to 1800.

Third level description & access

Main entry:	Bailey, Edward.
Title:	Ella and Edwin : a sonnet / the words by Miss Vaughn ; composed by Edward Bailey.
Title variant:	See beneath yon bow'r of roses sweetly sleeps the heav'nly maid
Published:	[London] (No. 45 Holborn) : Printed by I. Bland, at his Music Warehouse, [179-?]
Physical desc.:	[2] p. of music ; 33 cm.
Note:	For voice and piano or guitar, interlinear words.
Note:	Caption title.
Note:	First line of text: See beneath yon bow'r of roses sweetly sleeps the heav'nly maid
Note:	At head of title: No. 2.
Note:	Separate part for guitar on p. [2]
Citation:	RISM A/I, B690.
Subject:	Songs (Medium voice) with piano — Early works to 1800.
Subject:	Songs (Medium voice) with guitar — Early works to 1800.
* Added entry:	Bland, John, d. ca. 1795.

MARC tags

First level description & access

100	1	Bailey, Edward.
245	10	Ella and Edwin.
260		[London] : Bland, [179-?]
300		[2] p. of music ; 33 cm.

Second level description & access

100	1	Bailey, Edward.
245	10	Ella and Edwin : $b a sonnet /$c the words by Miss Vaughn ; composed by Edward Bailey.
260		[London] (No. 45 Holborn) : $b Printed by I. Bland, at his Music Warehouse, $c [179-?]
300		[2] p. of music ; $c 33 cm.
500		For voice and piano or guitar, interlinear words.
500		Caption title.
500		At head of title: No. 2.
500		Separate part for guitar on p. [2]
510	4	RISM A/I, $c B690.
650	0	Songs (Medium voice) with piano $v Early works to 1800.
650	0	Songs (Medium voice) with guitar $v Early works to 1800.

Third level description & access

100	1	Bailey, Edward.
245	10	Ella and Edwin : a sonnet / the words by Miss Vaughn ; composed by Edward Bailey.
* 246	1	$i First line of text: $a See beneath yon bow'r of roses sweetly sleeps the heav'nly maid
260		[London] (No. 45 Holborn) : Printed by I. Bland, at his Music Warehouse, [179-?]
300		[2] p. of music ; 33 cm.
500		For voice and piano or guitar, interlinear words.
500		Caption title.
500		At head of title: No. 2.
500		Separate part for guitar on p. [2]
510	4	RISM A/I, $c B690.
* 500		"Price 6d."
650	0	Songs (Medium voice) with piano $v Early works to 1800.
650	0	Songs (Medium voice) with guitar $v Early works to 1800.
* 700	1	Bland, John, $d d. ca. 1795.

FAITHFUL FOREVER

Words and Music by LEO ROBIN and RALPH RAINGER

[Reproductions of cartoons from the film]

Paramount presents

"GULLIVER'S TRAVELS"

in Technicolor

Produced by
FLEISCHER
STUDIO

FOREVER
FAITHFUL
ALL'S WELL
I HEAR A DREAM
(COME HOME AGAIN)
☆ FAITHFUL FOREVER
WE'RE ALL TOGETHER NOW
IT'S A HAP-HAP-HAPPY DAY
BLUEBIRDS IN THE MOONLIGHT
(SILLY IDEA)

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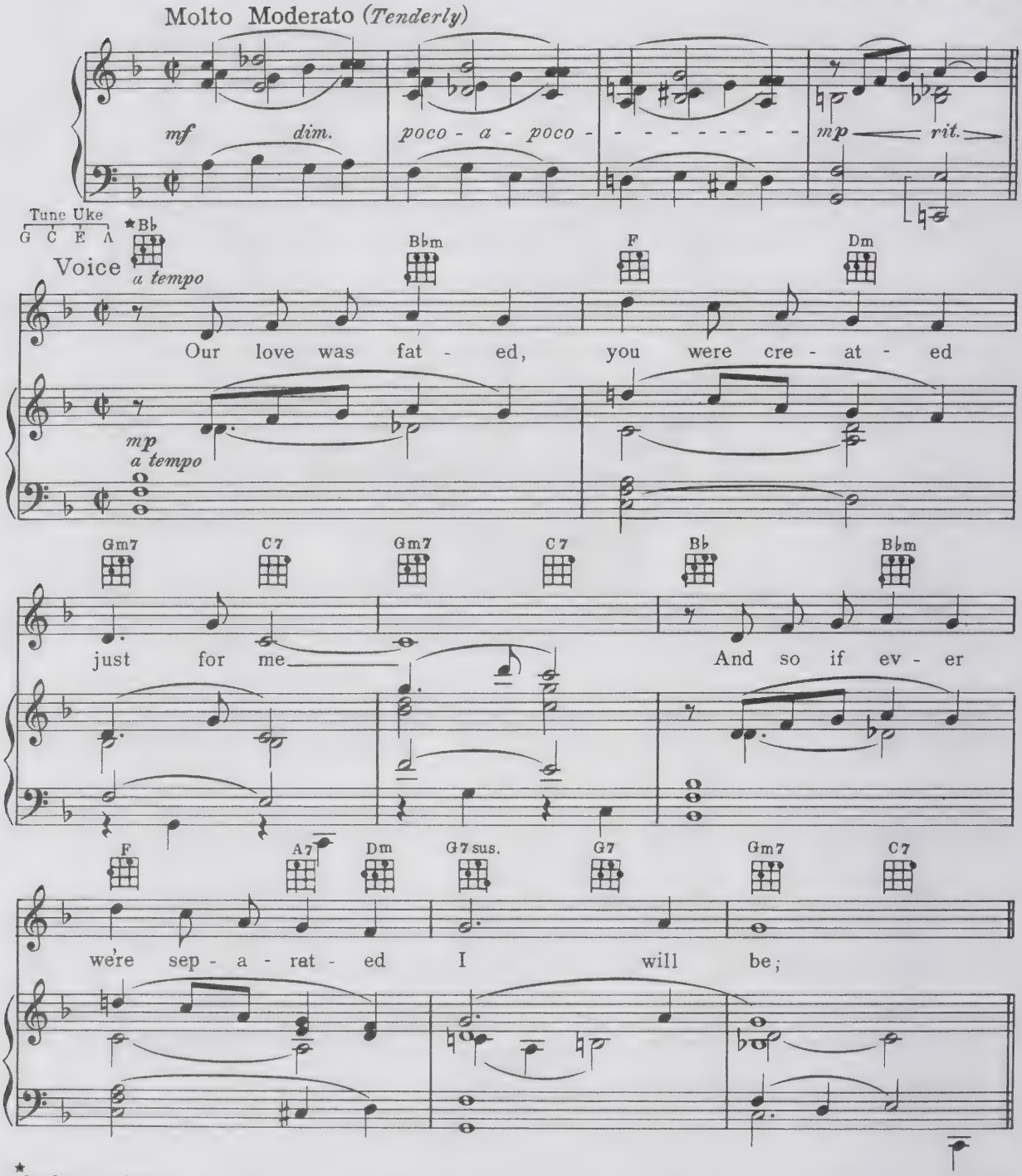
The illustrations consist of excerpts from the cartoons displayed within frames of film.

AS SUNG BY JESSICA DRAGONETTE (PRINCESS GLORY) AND LANNY ROSS (PRINCE DAVID)
IN PARAMOUNT'S FULL LENGTH TECHNICOLOR CARTOON "GULLIVER'S TRAVELS"

Faithful Forever

Words and Music by
LEO ROBIN and
RALPH RAINGER



★ *Symbols for Guitar*

Piano Score by Geo. N. Terry

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First level description & access

Note the differences and correspondences between this title/caption and the "Professional copy."

Main entry:	Robin, Leo.
Title:	Faithful forever.
Published:	New York : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Robin, Leo.
Uniform title:	Gulliver's travels. Faithful forever. Vocal score
Title:	Faithful forever / words and music by Leo Robin and Ralph Rainger.
Published:	New York : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.) ; 34 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	"Piano score by Geo. N. Terry"—P. 3.
Note:	"Paramount presents 'Gulliver's travels'."
Note:	Illustrated t.p.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Rainger, Ralph, 1901-1942.
Added entry:	Terry, George N., 1906-

Third level description & access

Main entry:	Robin, Leo.
Uniform title:	Gulliver's travels. Faithful forever. Vocal score
Title:	Faithful forever / words and music by Leo Robin and Ralph Rainger.
* Title variant:	Our love was fated
* Published:	New York (1619 Broadway, New York, NY) : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.) ; 34 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	"Piano score by Geo. N. Terry"—P. 3.
Note:	"Paramount presents 'Gulliver's travels'."
* Note:	"As sung by Jessica Dragonette (Princess Glory) and Lanny Ross (Prince David) …"—Caption.
* Note:	First line of text: Our love was fated.
Note:	Illustrated t.p. with images from the movie.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Rainger, Ralph, 1901-1942.
Added entry:	Terry, George N., 1906-
Added entry:	Gulliver's travels (Motion picture)
* Added entry:	Dragonette, Jessica.
* Added entry:	Ross, Lanny, 1906-
* Added entry:	Famous Music Corporation.

MARC tags

First level description & access

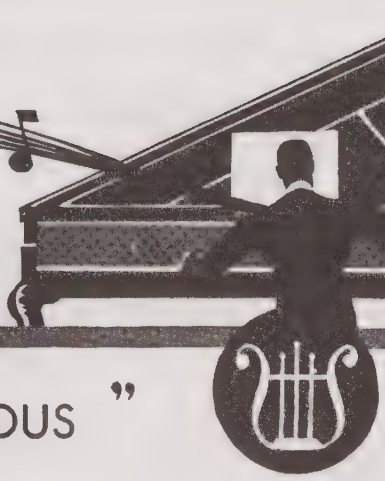
100	1	Robin, Leo.
245	10	Faithful forever.
260		New York : $b Famous Music, $c c1939.
300		1 vocal score (5 p.)

Second level description & access

100	1	Robin, Leo.
240	10	Gulliver's travels. $b Faithful forever. $s Vocal score
245	10	Faithful forever / $c words and music by Leo Robin and Ralph Rainger.
260		New York : $b Famous Music, $c c1939.
300		1 vocal score (5 p.) ; $c 34 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		"Piano score by Geo. N. Terry"—P. 3.
500		"Paramount presents 'Gulliver's travels'."
500		Illustrated t.p.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Rainger, Ralph, $d 1901-1942.
700	1	Terry, George N., $d 1906-

Third level description & access

100	1	Robin, Leo.
240	10	Gulliver's travels. $p Faithful forever. $s Vocal score
245	10	Faithful forever / $c words and music by Leo Robin and Ralph Rainger.
* 246	1	$i First line of text: $a Our love was fated
* 260		New York (1619 Broadway, New York, NY) : $b Famous Music, $c c1939.
300		1 vocal score (5 p.) ; $c 34 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		"Piano score by Geo. N. Terry"—P. 3.
500		"Paramount presents 'Gulliver's travels'."
* 500		"As sung by Jessica Dragonette (Princess Glory) and Lanny Ross (Prince David) …"—Caption.
500		Illustrated t.p. with images from the movie.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Rainger, Ralph, $d 1901-1942.
700	1	Terry, George N., $d 1906-
730	00	Gulliver's travels (Motion picture)
* 700	1	Dragonette, Jessica.
* 700	1	Ross, Lanny, $d 1906-
* 710	2	Famous Music Corporation.



" FAMOUS " COMPOSITIONS

PLEASE ANNOUNCE TITLE OF PICTURE WHEN BROADCASTING THIS NUMBER

FAITHFUL FOREVER

As Sung In

Paramount's Full Length Technicolor Cartoon

"GULLIVER'S TRAVELS"

Words and Music by
LEO ROBIN and
RALPH RAINGER

FOR PROFESSIONAL USE ONLY
NOT TO BE SOLD

PUBLISHERS TO PARAMOUNT PICTURES

FAMOUS MUSIC CORPORATION

1619 BROADWAY NEW YORK, N. Y.

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PLEASE ANNO
WHEN BROAD

FEATURED IN PARAMOUNT'S FULL LENGTH TECHNICOLOR CARTOON "GULLIVER'S TRAVELS"

Faithful Forever

Words and Music by
LEO ROBIN and
RALPH RAINGER

Molto Moderato (*Tenderly*)

mf *dim.* *poco - a - poco* *mp* *rit.*

Tune Uke
G C E A

Voice

a tempo

Bb Bbm F Dm

Our love was fat - ed, you were cre - at - ed

mp
a tempo

Gm7 C7 Gm7 C7 Bb Bbm

just for me And so if ev - er

F A7 Dm G7 sus. G7 Gm7 C7

we're sep - a - rat - ed I will be;

Symbols for Guitar

Piano Score by Geo. N. Terry

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M 412596

First level description & access

Note the differences and correspondences between this title/caption and the "Original."

Main entry:	Robin, Leo.
Title:	Faithful forever.
Presentation:	[Professional copy]
Published:	New York : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Robin, Leo.
Uniform title:	Gulliver's travels. Faithful forever. Vocal score
Title:	Faithful forever / words and music by Leo Robin and Ralph Rainger.
Presentation:	[Professional copy]
Published:	New York : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.) ; 34 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	"Piano score by Geo. N. Terry"—P. 3.
Note:	"Famous compositions."
Note:	Illustrated t.p.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Rainger, Ralph, 1901-1942.
Added entry:	Terry, George N., 1906-

Third level description & access

Main entry:	Robin, Leo.
Uniform title:	Gulliver's travels. Faithful forever. Vocal score
Title:	Faithful forever / words and music by Leo Robin and Ralph Rainger.
Title variant:	Gulliver's travels
* Title variant:	Our love was fated
Presentation:	[Professional copy]
* Published:	New York (1619 Broadway, New York, NY) : Famous Music, c1939.
Physical desc.:	1 vocal score (5 p.) ; 34 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	"Piano score by Geo. N. Terry"—P. 3.
Note:	"Paramount presents 'Gulliver's travels'."
Note:	First line of text: Our love was fated.
Note:	Illustrated t.p. with representation of a pianist with grand piano.
Note:	"For professional use only, not to be sold."
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Rainger, Ralph, 1901-1942.
Added entry:	Terry, George N., 1906-
Added entry:	Gulliver's travels (Motion picture)
* Added entry:	Famous Music Corporation.

MARC tags

First level description & access

100	1	Robin, Leo.
245	10	Faithful forever.
254		[Professional copy]
260		New York : $b Famous Music, $c c1939.
300		1 vocal score (5 p.)

Second level description & access

100	1	Robin, Leo.
240	10	Gulliver's travels. $p Faithful forever. $s Vocal score
245	10	Faithful forever / $c words and music by Leo Robin and Ralph Rainger.
254		[Professional copy]
260		New York : $b Famous Music, $c c1939.
300		1 vocal score (5 p.) ; $c 34 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		"Piano score by Geo. N. Terry"—P. 3.
500		"Famous compositions."
500		Illustrated t.p.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Rainger, Ralph, $d 1901-1942.
700	1	Terry, George N., $b 1906-

Third level description & access

100	1	Robin, Leo.
240	10	Gulliver's travels. $p Faithful forever. $s Vocal score
245	10	Faithful forever / $c words and music by Leo Robin and Ralph Rainger.
* 246	1	$i First line of text: $a Our love was fated
254		[Professional copy]
* 260		New York (1619 Broadway, New York, NY) : $b Famous Music, $c c1939.
300		1 vocal score (5 p.) ; $c 34 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		"Piano score by Geo. N. Terry"—P. 3.
500		"Paramount presents 'Gulliver's travels'."
500		Illustrated t.p. with representation of a pianist with grand piano.
500		"For professional use only, not to be sold."
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Rainger, Ralph, $d 1901-1942.
700	1	Terry, George N., $d 1906-
730	00	Gulliver's travels (Motion picture)
* 710	2	Famous Music Corporation.

Drey
Freyschütz Märsche
für das
Pianoforte auf vier Hände
von
Carl Maria von Weber.

WIEN,

bey A. Diabelli et Comp.

Graben N.o 1133.

N.o 1146.

Pr. 40 x c.m.

First level description & access

Main entry:	Weber, Carl Maria von, 1786-1826.
Uniform title:	Freischütz. Selections; arr.
Title:	Drey Freyschütz Märsche.
Published:	Wien : Diabelli, [1822]
Physical desc.:	9 p. of music.
Pub./Pl. no.:	Pl. no.: C. et D. No. 1146.

Second level description & access

Main entry:	Weber, Carl Maria von, 1786-1826.
Uniform title:	Freischütz. Selections; arr.
Title:	Drey Freyschütz Märsche / von Carl Maria von Weber ; für das Pianoforte auf vier Hände.
Title variant:	Freyschütz Märsche
Published:	Wien : Diabelli, [1822]
Physical desc.:	9 p. of music ; 26 x 36 cm.
Pub./Pl. no.:	Pl. no.: C. et D. No. 1146.
Citation:	Weinmann, Alexander, Verlagsverzeichnis Peter Cappi und Cappi & Diabelli (1816 bis 1824). Wien : L. Krenn, 1983. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 23), p. 96.
Subject:	Marches (Piano, 4 hands), Arranged.

Third level description & access

Main entry:	Weber, Carl Maria von, 1786-1826.
Uniform title:	Freischütz. Selections; arr.
Title:	Drey Freyschütz Märsche / von Carl Maria von Weber ; für das Pianoforte auf vier Hände.
Title variant:	Freyschütz Märsche
Published:	Wien (Graben No. 1133, Wien) : A. Diabelli et Comp., [1822]
Physical desc.:	9 p. of music ; 26 x 36 cm.
* Note:	Also available for solo piano.
Pub./Pl. no.:	Pl. no.: C. et D. No. 1146.
Citation:	Weinmann, Alexander, Verlagsverzeichnis Peter Cappi und Cappi & Diabelli (1816 bis 1824). Wien : L. Krenn, 1983. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 23), p. 96.
Subject:	Marches (Piano, 4 hands), Arranged.
* Added entry:	Diabelli, Anton, 1781-1858.

MARC tags

First level description & access

028	20	1146 $b Diabelli
100	1	Weber, Carl Maria von, $d 1786-1826.
240	10	Freischütz. $k Selections; $o arr.
245	10	Drey Freyschütz Märsche.
260		Wien : $b Diabelli, $c [1822]
300		9 p. of music.
500		Pl. no.: C. et D. No. 1146.

Second level description & access

028	20	1146 $b Diabelli
100	1	Weber, Carl Maria von, $d 1786-1826.
240	10	Freischütz. $k Selections; $o arr.
245	10	Drey Freyschütz Märsche / $c von Carl Maria von Weber ; für das Pianoforte auf vier Hände.
246	30	Freyschütz Märsche
260		Wien : $b Diabelli, $c [1822]
300		9 p. of music ; $c 26 x 36 cm.
500		Pl. no.: C. et D. No. 1146.
510	4	Weinmann, Alexander, Verlagsverzeichnis Peter Cappi und Cappi & Diabelli (1816 bis 1824). Wien : L. Krenn, 1983. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 23), $c p. 96.
650	0	Marches (Piano, 4 hands), Arranged.

Third level description & access

028	20	1146 $b Diabelli
100	1	Weber, Carl Maria von, $d 1786-1826.
240	10	Freischütz. $k Selections; $o arr.
245	10	Drey Freyschütz Märsche / $c von Carl Maria von Weber ; für das Pianoforte auf vier Hände.
246	30	Freyschütz Märsche
* 260		Wien (Graben No. 1133, Wien) : $b A. Diabelli et Comp., $c [1822]
300		9 p. of music ; $c 26 x 36 cm.
* 500		Also issued for solo piano.
500		Pl. no.: C. et D. No. 1146.
510	4	Weinmann, Alexander, Verlagsverzeichnis Peter Cappi und Cappi & Diabelli (1816 bis 1824). Wien : L. Krenn, 1983. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 23), $c p. 96.
650	0	Marches (Piano, 4 hands), Arranged.
* 700	1	Diabelli, Anton, $d 1781-1858.

HALLELUJAH !

VINCENT YOUMANS
PRESENTS

HIT THE DECK

A NAUTICAL MUSICAL COMEDY

BOOK BY
HERBERT FIELDS
LYRICS BY
LEO ROBIN & CLIFFORD GREY
MUSIC BY
VINCENT YOUMANS

DANCES ARRANGED BY
SEYMOUR FELIX

An Armful Of You
Sometimes I'm Happy
Why, Oh, Why ?
Hallelujah !

Join The Navy
Bird

HARMS
INCORPORATED
NEW YORK

MADE IN U. S. A.

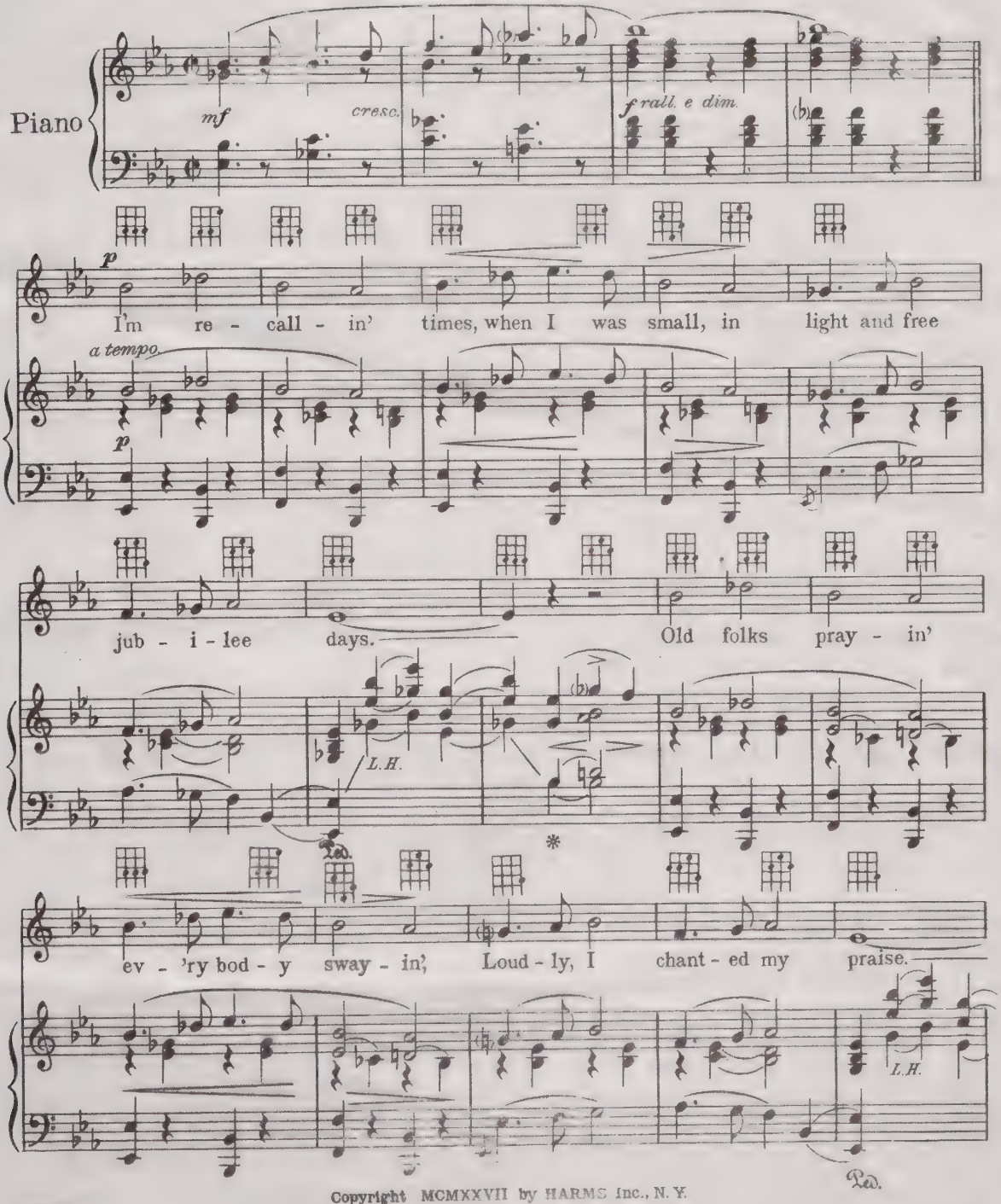
HALLELUJAH!

Tune Ukulele

B♭ E♭ G C

Words by
LEO ROBIN and
CLIFFORD GREY

Music by
VINCENT YOUMANS



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First level description & access

Main entry:	Youmans, Vincent, 1898-1946.
Title:	Hallelujah.
Published:	New York : Harms, c1927.
Physical desc.:	1 vocal score (5 p.)
Pub./Pl. no.:	Pl. no.: 7988-4.

Second level description & access

Main entry:	Youmans, Vincent, 1898-1946.
Uniform title:	Hit the deck. Hallelujah! Vocal score
Title:	Hallelujah! / words by Leo Robin and Clifford Grey ; music by Vincent Youmans.
Published:	New York : Harms, c1927.
Physical desc.:	1 vocal score (5 p.) ; 31 cm.
Note:	For voice and piano; chord diagrams for ukulele.
Pub./Pl. no.:	Pl. no.: 7988-4.
Note:	Caption title.
Note:	"Vincent Youmans presents Hit the deck, a nautical musical comedy"—List t.p.
Subject:	Musicals — Excerpts — Vocal scores with piano.
Subject:	Musicals — Excerpts — Vocal scores with ukulele.
Added entry:	Robin, Leo.
Added entry:	Grey, Clifford, 1887-1941.

Third level description & access

Main entry:	Youmans, Vincent, 1898-1946.
Uniform title:	Hit the deck. Hallelujah! Vocal score
Title:	Hallelujah! / words by Leo Robin and Clifford Grey ; music by Vincent Youmans.
* Title variant:	I'm recallin' times, when I was small
* Title variant:	Sing Hallelujah! Hallelujah!
* Published:	New York City (62 West 45th Street) : Harms, c1927.
* Physical desc.:	1 vocal score ([2], 2-5, [2] p.) ; 31 cm.
Note:	For voice and piano; chord diagrams for ukulele.
Pub./Pl. no.:	Pl. no.: 7988-4.
Note:	Caption title.
Note:	"Vincent Youmans presents Hit the deck, a nautical musical comedy"—List t.p.
* Note:	First line of text: I'm recallin' times, when I was small.
* Note:	First line of refrain: Sing Hallelujah! Hallelujah!
Subject:	Musicals — Excerpts — Vocal scores with piano.
Subject:	Musicals — Excerpts — Vocal scores with ukulele.
Added entry:	Robin, Leo.
Added entry:	Grey, Clifford, 1887-1941.
* Added entry:	Harms, Inc. (New York, N.Y.)

MARC tags

First level description & access

028	22	7988-4 $b Harms
100	1	Youmans, Vincent, $d 1898-1946.
245	10	Hallelujah
260		New York : $b Harms, $c c1927.
300		1 vocal score (5 p.)

Second level description & access

028	22	7988-4 $b Harms
100	1	Youmans, Vincent, $d 1898-1946.
240	10	Hit the deck. $p Hallelujah! $s Vocal score
245	10	Hallelujah! / $c words by Leo Robin and Clifford Grey ; music by Vincent Youmans.
260		New York : $b Harms, $c c1927.
300		1 vocal score (5 p.) ;$c 31 cm.
500		For voice and piano; chord diagrams for ukulele.
500		Caption title.
500		"Vincent Youmans presents Hit the deck, a nautical musical comedy"—List t.p.
650	0	Musicals $v Excerpts $v Vocal scores with piano.
650	0	Musicals $v Excerpts $v Vocal scores with ukulele.
700	1	Robin, Leo.
700	1	Grey, Clifford, $d 1887-1941.

Third level description & access

028	22	7988-4 $b Harms
100	1	Youmans, Vincent, $d 1898-1946.
240	10	Hit the deck. $p Hallelujah! $s Vocal score
245	10	Hallelujah! / $c words by Leo Robin and Clifford Grey ; music by Vincent Youmans.
* 260		New York City (62 West 45th Street) : $b Harms, $c c1927.
* 246	1	$i First line of text: $a I'm recallin' times, when I was small
* 246	1	$i First line of refrain: $a Sing Hallelujah! Hallelujah!
* 300		1 vocal score ([2], 2-5, {2] p.) ; $c 31 cm.
500		For voice and piano; chord diagrams for ukulele.
500		Caption title.
500		"Vincent Youmans presents Hit the deck, a nautical musical comedy"—List t.p.
650	0	Musicals $v Excerpts $v Vocal scores with piano.
650	0	Musicals $v Excerpts $v Vocal scores with ukulele.
700	1	Robin, Leo.
700	1	Grey, Clifford, $d 1887-1941.
* 710	2	Harms, Inc. (New York, N.Y.)

JOAN OF ARC
THEY ARE CALLING YOU

SONG

WORDS BY

ALFRED BRYAN

AND

WILLIE WESTON

MUSIC BY

JACK WELLS

Price 60 cents

C

WATERSON, BERLIN & SNYDER CO.
MUSIC PUBLISHERS
STRAND THEATRE BUILDING
BROADWAY AT 47TH ST., NEW YORK.

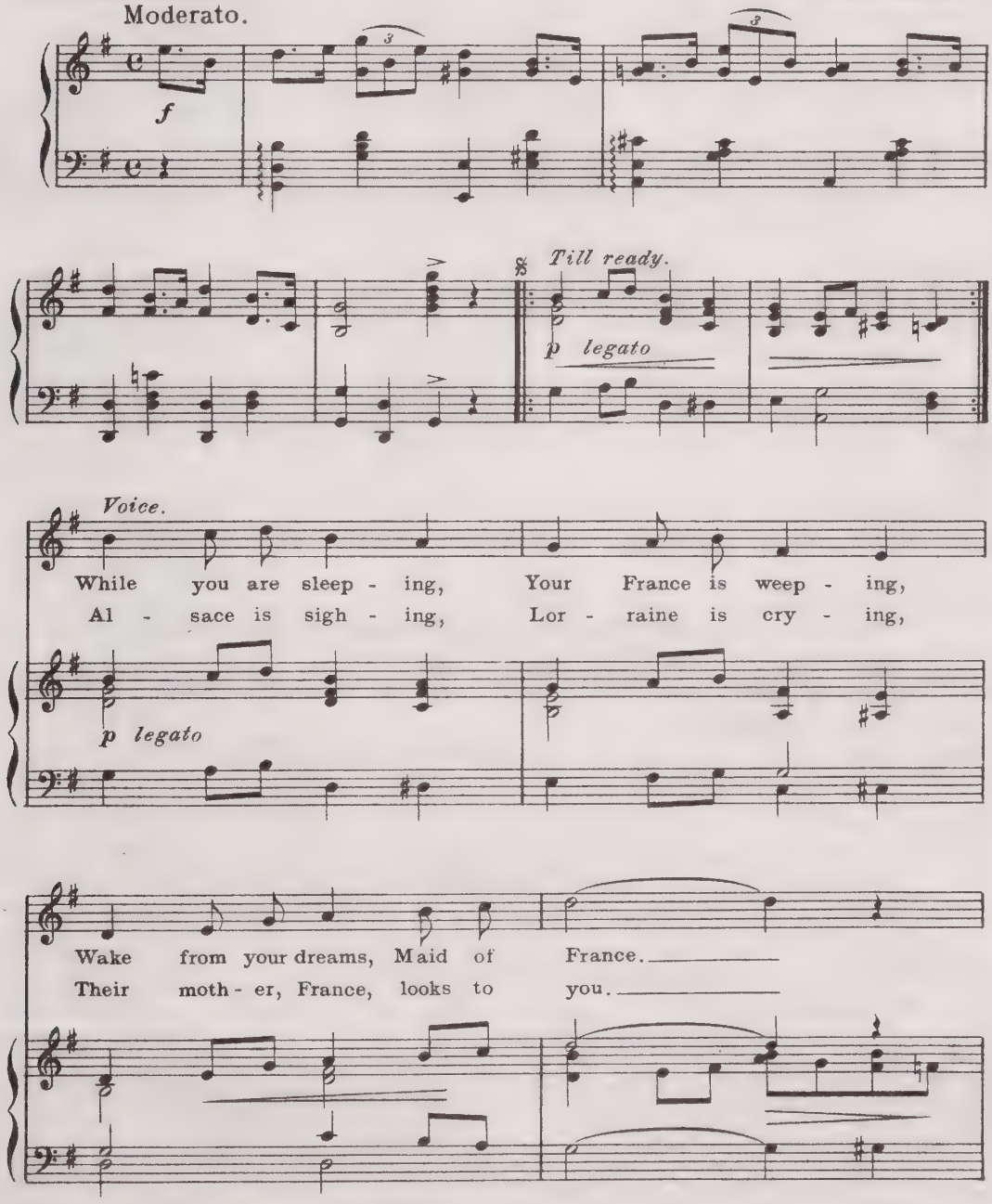
-SIZE
M169.
W356X
1917
SHEET
MUSIC

Joan of Arc.

(They Are Calling You.)

Words by
ALFRED BRYAN
& WILLIE WESTON

Music by
JACK WELLS.


Moderato.
f
Till ready.
p legato
Voice.
While you are sleep - ing, Your France is weep - ing,
Al - sace is sigh - ing, Lor - raine is cry - ing,
p legato
Wake from your dreams, Maid of France.
Their moth - er, France, looks to you.

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BALTIMORE, MD 21202

First level description & access

Note the differences and correspondences between this "Original" edition and the "Artists copy."

Main entry:	Wells, Jack.
Title:	Joan of Arc they are calling you.
Published:	New York : Waterson, Berlin & Snyder, c1917.
Physical desc.:	1 vocal score (5 p.)
Pub./Pl. no.:	Pl. no.: 704-4.

Second level description & access

Main entry:	Wells, Jack.
Title:	Joan of Arc they are calling you : song / words by Alfred Bryan and Willie Weston ; music by Jack Wells.
Title variant:	They are calling you
Published:	New York : Waterson, Berlin & Snyder, c1917.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Pub./Pl. no.:	Pl. no.: 704-4.
Subject:	Popular music — United States — 1911-1920.
Subject:	World War, 1914-1918 — Songs and music.
Subject:	Joan, of Arc, Saint, 1412-1431 — Songs and music.
Added entry:	Bryan, Alfred, 1871-1958.
Added entry:	Weston, Willie.

Third level description & access

Main entry:	Wells, Jack.
Title:	Joan of Arc they are calling you : song / words by Alfred Bryan and Willie Weston ; music by Jack Wells.
Title variant:	They are calling you
* Title variant:	While you are sleeping
* Title variant:	Joan of Arc
* Published:	New York (Broadway at 47th St., New York, NY) : Waterson, Berlin & Snyder, c1917.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
* Note:	Caption title: Joan of Arc (They are calling you).
* Note:	First line of text: While you are sleeping.
* Note:	First line of refrain: Joan of Arc.
Pub./Pl. no.:	Pl. no.: 704-4.
Subject:	Popular music — United States — 1911-1920.
Subject:	World War, 1914-1918 — Songs and music.
Subject:	Joan, of Arc, Saint, 1412-1431 — Songs and music.
Added entry:	Bryan, Alfred, 1871-1958.
Added entry:	Weston, Willie.
* Added entry:	Waterson, Berlin & Snyder.

MARC tags

First level description & access

028	22	704-4 $b Waterson, Berlin & Snyder
100	1	Wells, Jack.
245	10	Joan of Arc they are calling you.
260		New York : $b Waterson, Berlin & Snyder, $c c1917.
300		1 vocal score (5 p.)

Second level description & access

028	22	704-4 $b Waterson, Berlin & Snyder
100	1	Wells, Jack.
245	10	Joan of Arc they are calling you : $b song / $c words by Alfred Bryan and Willie Weston ; music by Jack Wells.
246	1	They are calling you
260		New York : $b Waterson, Berlin & Snyder, $c c1917.
300		1 vocal score (5 p.) ; $c 33 cm.
650	0	Popular music $z United States $y 1911-1920.
650	0	World War, 1914-1918 $v Songs and music.
600	00	Joan, $c of Arc, Saint, $d 1412-1431 $v Songs and music.
700	10	Bryan, Alfred, $d 1871-1958.
700	10	Weston, Willie.

Third level description & access

028	22	704-4 $b Waterson, Berlin & Snyder
100	1	Wells, Jack.
245	10	Joan of Arc they are calling you : $b song / $c words by Alfred Bryan and Willie Weston ; music by Jack Wells.
* 246	1	$i First line of text: $a While you are sleeping
* 246	1	$i First line of refrain: $a Joan of Arc
* 260		New York (Broadway at 47th St., New York, NY) : $b Waterson, Berlin & Snyder, $c c1917.
300		1 vocal score (5 p.) ; $c 33 cm.
* 500		Caption title: Joan of Arc (They are calling you)
650	0	Popular music $z United States $y 1911-1920.
650	0	World War, 1914-1918 $v Songs and music.
600	00	Joan, $c of Arc, Saint, $d 1412-1431 $v Songs and music.
700	10	Bryan, Alfred, $d 1871-1958.
700	10	Weston, Willie.
* 710	2	Waterson, Berlin & Snyder.

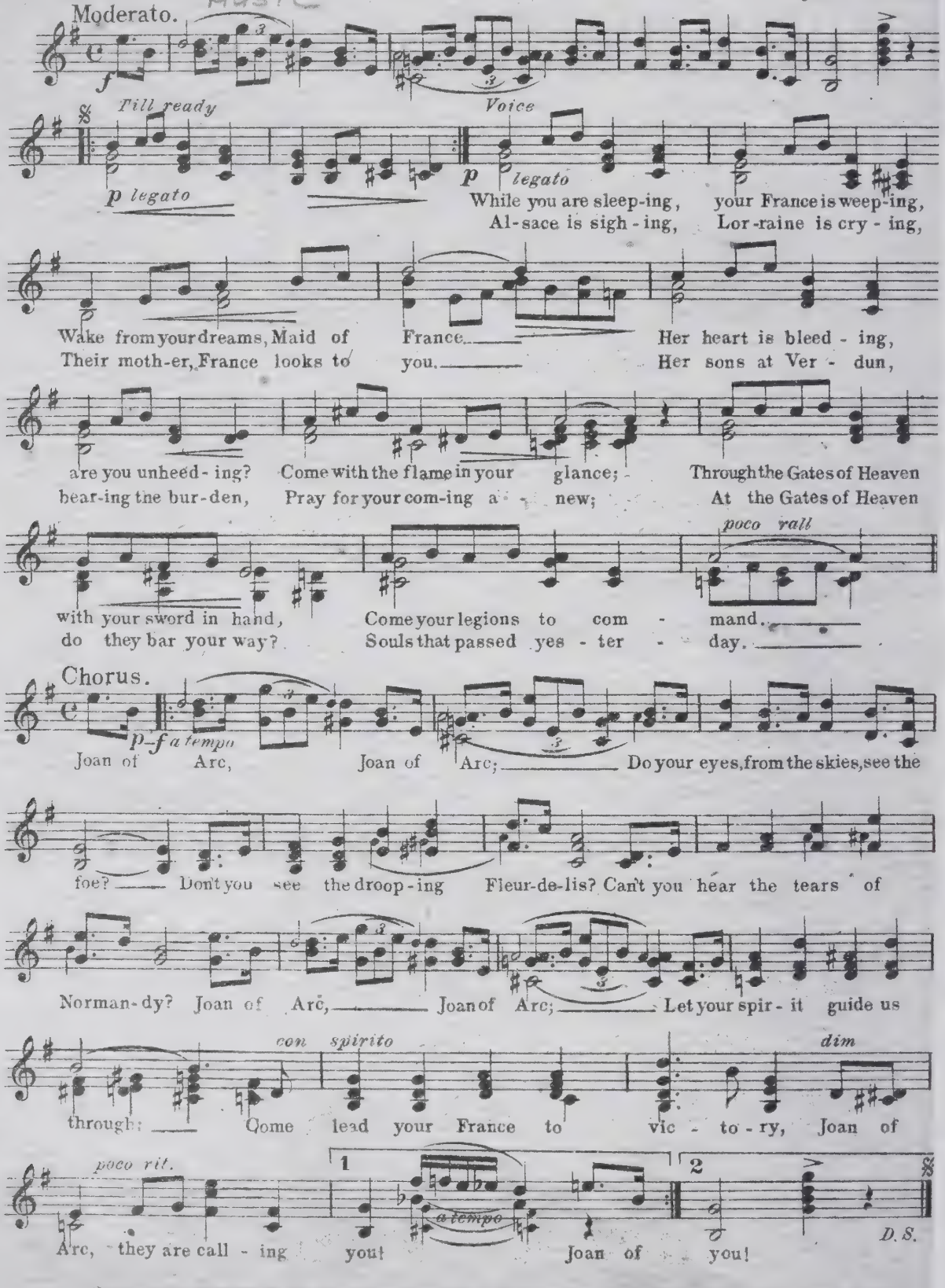
M1646
W356X
1917
SHEET
MUSIC
HSM 129,877

—ARTISTS COPY—

JOAN OF ARC.

Words by
ALFRED BRYAN
& WILLIE WESTON

Music by
JACK WELLS


Moderato.
Till ready
Voice
p legato
p legato
While you are sleep-ing, your France is weep-ing,
Al-sace is sigh-ing, Lor-raine is cry-ing,
Wake from your dreams, Maid of France.
Their moth-er, France looks to you.
Her heart is bleed-ing,
Her sons at Ver-dun,
are you unheed-ing? Come with the flame in your glance;
bear-ing the bur-den, Pray for your com-ing a-new;
Through the Gates of Heaven
At the Gates of Heaven
poco rall
with your sword in hand,
do they bar your way?
Come your legions to com-mand.
Souls that passed yes-ter-day.
Chorus.
p–f a tempo
Joan of Arc, Joan of Arc; Do your eyes, from the skies, see the
foe? Don't you see the droop-ing Fleur-de-lis? Can't you hear the tears of
Norman-dy? Joan of Arc, Joan of Arc; Let your spir-it guide us
con spirito
dim
through: Come lead your France to vic-to-ry, Joan of
poco rit.
1
2
a tempo
D.S.
Arc, they are call-ing you! Joan of you!

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First level description & access

Note the differences and correspondences between this edition and the "Original."

Main entry:	Wells, Jack.
Title:	Joan of Arc.
Presentation:	Artists copy.
Published:	New York : Waterson, Berlin & Snyder, c1917.
Physical desc.:	[1] p. of music.

Second level description & access

Main entry:	Wells, Jack.
Title:	Joan of Arc / words by Alfred Bryan and Willie Weston ; music by Jack Wells.
Presentation:	Artists copy.
Published:	New York : Waterson, Berlin & Snyder, c1917.
Physical desc.:	[1] p. of music ; 25 cm.
Note:	Caption title.
Note:	Piano part condensed onto one line, with the words printed below.
Subject:	Popular music — United States — 1911-1920.
Subject:	World War, 1914-1918 — Songs and music.
Subject:	Joan, of Arc, Saint, 1412-1431 — Songs and music.
Added entry:	Bryan, Alfred, 1871-1958.
Added entry:	Weston, Willie.

Third level description & access

Main entry:	Wells, Jack.
Title:	Joan of Arc / words by Alfred Bryan and Willie Weston ; music by Jack Wells.
* Title variant:	While you are sleeping
* Title variant:	Joan of Arc
Presentation:	Artists copy.
* Published:	New York (Strand Theatre Bldg., New York, NY) : Waterson, Berlin & Snyder, c1917.
Physical desc.:	[1] p. of music ; 25 cm.
Note:	Caption title.
Note:	Piano part condensed onto one line, with the words printed below.
* Note:	First line of text: While you are sleeping.
* Note:	First line of refrain: Joan of Arc.
Subject:	Popular music — United States — 1911-1920.
Subject:	World War, 1914-1918 — Songs and music.
Subject:	Joan, of Arc, Saint, 1412-1431 — Songs and music.
Added entry:	Bryan, Alfred, 1871-1958.
Added entry:	Weston, Willie.
* Added entry:	Waterson, Berlin & Snyder.

MARC tags

First level description & access

100	1	Wells, Jack.
245	10	Joan of Arc.
254		Artists copy.
260		New York : $b Waterson, Berlin & Snyder, $c c1917.
300		[1] p. of music.

Second level description & access

100	1	Wells, Jack.
245	10	Joan of Arc / $c words by Alfred Bryan and Willie Weston ; music by Jack Wells.
254		Artists copy.
260		New York : $b Waterson, Berlin & Snyder, $c c1917.
300		[1] p. of music ; $c 25 cm.
500		Caption title.
500		Piano part condensed onto one line, with the words printed below.
650	0	Popular music $z United States $y 1911-1920.
650	0	World War, 1914-1918 $v Songs and music.
600	00	Joan, $c of Arc, Saint, $d 1412-1431 $v Songs and music.
700	1	Bryan, Alfred, $d 1871-1958.
700	1	Weston, Willie.

Third level description & access

100	1	Wells, Jack.
245	10	Joan of Arc / $c words by Alfred Bryan and Willie Weston ; music by Jack Wells.
* 246	1	$i First line of text: $a While you are sleeping
* 246	1	$i First line of refrain: $a Joan of Arc
254		Artists copy.
* 260		New York (Strand Theatre Bldg., New York, NY) : $b Waterson, Berlin & Snyder, $c c1917.
300		[1] p. of music ; $c 25 cm.
500		Caption title.
500		Piano part condensed onto one line, with the words printed below.
650	0	Popular music $z United States $y 1911-1920.
650	0	World War, 1914-1918 $v Songs and music.
600	00	Joan, $c of Arc, Saint, $d 1412-1431 $v Songs and music.
700	1	Bryan, Alfred, $d 1871-1958.
700	1	Weston, Willie.
710	2	Waterson, Berlin & Snyder.

Preston

The LASS of RICHMOND HILL.

Sung by Mr. Incledon

with the utmost applause,

AT

VAUXHALL GARDENS

Composed by Mr. Hook.

Price 1s.

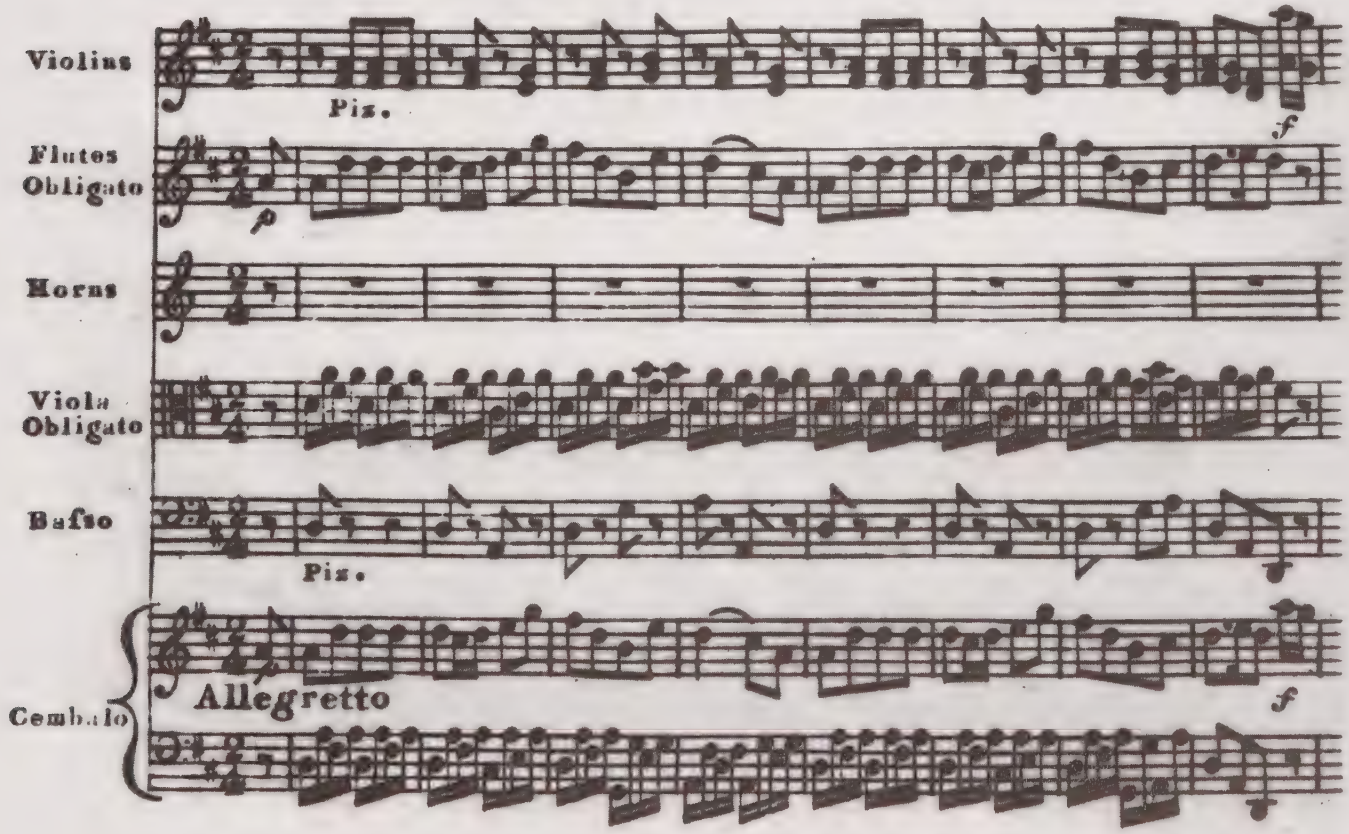
London Printed & Sold by Preston, Successor to Welcker, Music Warehouse 97, Strand.

Where may be had the under Favorite Songs just Published by the same Author *Price 6d*

Jan of Aberdeen, Sung by Miss Leary | *Good Peggy, Sung by Mr. Darley*

The Squire's Bride Sung by Do | *The Royal Cottager written by G.S. Carey*

I'd rather be excused, Sung by Mrs. Martyr | *On the Lake of Killarney*



First level description & access

Main entry:	Hook, Mr. (James), 1746-1827.
Title:	The lass of Richmond Hill.
Published:	London : Preston, [179-?]
Physical desc.:	1 score (4 p.)

Second level description & access

Main entry:	Hook, Mr. (James), 1746-1827.
Title:	The lass of Richmond Hill / composed by Mr. Hook.
Published:	London : Printed and sold by Preston & Son, [179-?]
Physical desc.:	1 score (4 p.) ; 38 cm.
Note:	For bass voice with acc. for flutes, horns, strings, and harpsichord.
Note:	"Sung by Mr. Incledon with the utmost applause at Vauxhall Gardens."
Subject:	Songs (Low voice) with instrumental ensemble — Scores.

Third level description & access

Main entry:	Hook, Mr. (James), 1746-1827.
Title:	The lass of Richmond Hill / composed by Mr. Hook.
* Title variant:	On Richmond Hill there lives a lass
* Published:	London (97 Strand, London) : Printed & sold by Preston & Son, [179-?]
Physical desc.:	1 score (4 p.) ; 38 cm.
Note:	For bass voice with acc. for flutes, horns, strings, and harpsichord.
Note:	"Sung by Mr. Incledon with the utmost applause at Vauxhall Gardens."
Note:	First line of text: On Richmond Hill there lives a lass.
Note:	Advertisement for "favorite songs just published by the same author"—P. [1]
* Note:	Price: 1s.
Subject:	Songs (Low voice) with instrumental ensemble — Scores.
* Added entry:	Incledon, Charles Benjamin, 1763-1826.
* Added entry:	Preston & Son.

MARC tags

First level description & access

100	1	Hook, $c Mr. $q (James), $d 1746-1827.
245	14	The lass of Richmond Hill.
260		London : $b Preston, $c [179-?]
300		1 score (4 p.)

Second level description & access

100	1	Hook, $c Mr. $q (James), $d 1746-1827.
245	14	The lass of Richmond Hill / $c composed by Mr. Hook.
260		London : $b Printed and sold by Preston & Son, $c [179-?]
300		1 score (4 p.) ; $c 38 cm.
500		For bass voice with acc. for flutes, horns, strings, and harpsichord.
500		"Sung by Mr. Incledon with the utmost applause at Vauxhall Gardens."
650	0	Songs (Low voice) with instrumental ensemble $v Scores.

Third level description & access

100	1	Hook, $c Mr. $q (James), $d 1746-1827.
245	14	The lass of Richmond Hill / $c composed by Mr. Hook.
* 246	1	$i First line of text: $a On Richmond Hill there lives a lass
* 260		London (97 Strand, London) : $b Printed & sold by Preston & Son, $c [179-?]
300		1 score (4 p.) ; $c 38 cm.
500		For bass voice with acc. for flutes, horns, strings, and harpsichord.
500		"Sung by Mr. Incledon with the utmost applause at Vauxhall Gardens."
500		Advertisement for "favorite songs just published by the same author"—P. [1]
* 500		Price: 1s.
650	0	Songs (Low voice) with instrumental ensemble $v Scores.
* 700	1	Incledon, Charles Benjamin, $d 1763-1826.
* 710	2	Preston & Son.

LIST TO OLD BACCHUS! COUNSEL DIVINE,

A favorite Drinking Song

for

Bass Voice and Piano Forte, or Guitar,

as Sung by

SIGNOR GIUBILEI.

Composed by

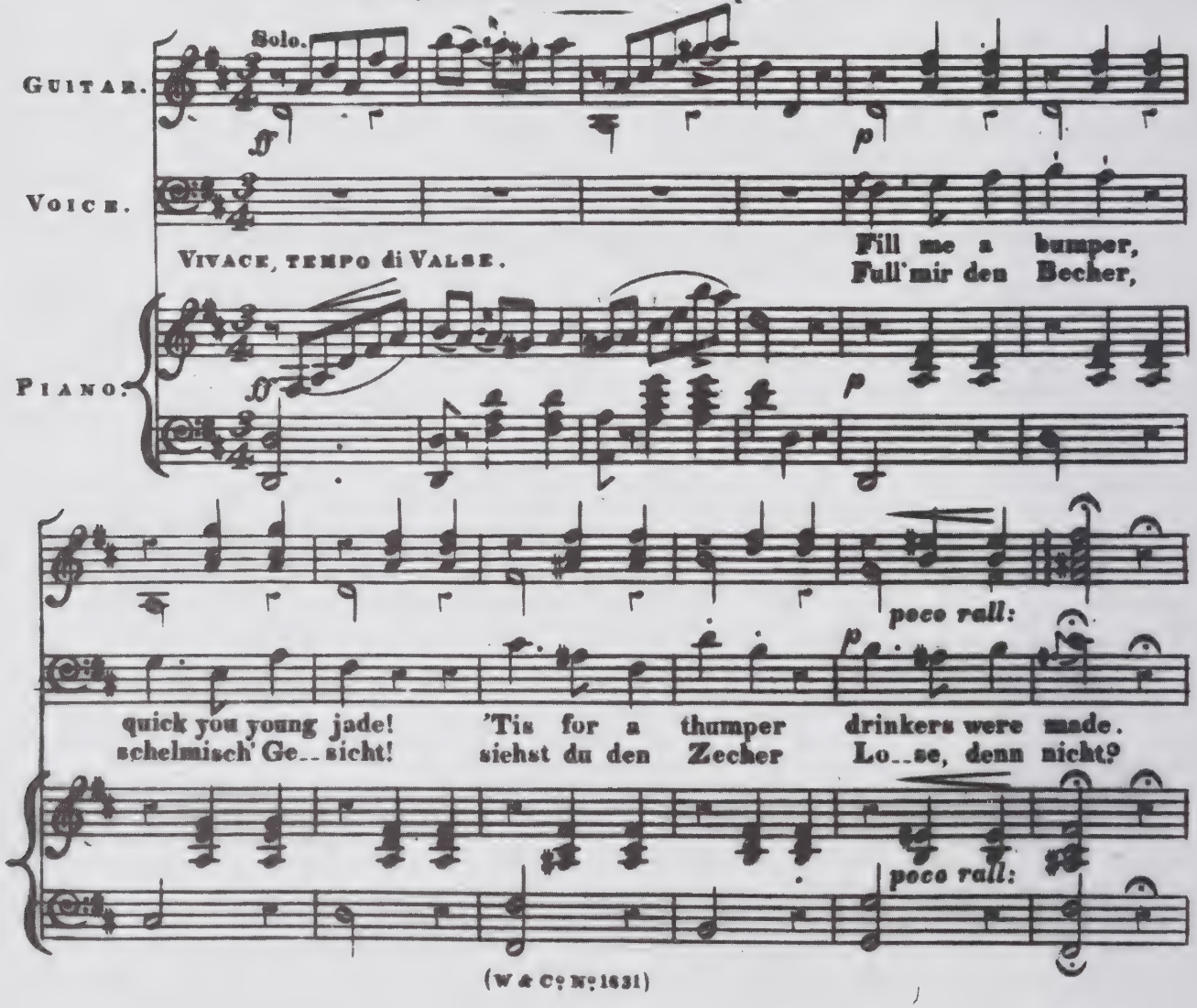
JOS. KÜFFNER.

translated and adapted by

JNº RHING.

Ent. Sta. Hall. *Price 2.-*

London, **WESSEL & Cº** *Importers and Publishers of* **FOREIGN MUSIC,**
Nº 6, Frith Street, Soho Square.



First level description & access

Main entry:	Küffner, Joseph, 1776-1856.
Title:	List to old Bacchus! Counsel divine.
Published:	London : Wessel & Co., [179-]
Physical desc.:	1 score (5 p.) ; 33 cm.
Pub./Pl. no.:	Pl. no.: W. & Co. No. 1631.

Second level description & access

Main entry:	Küffner, Joseph, 1776-1856.
Title:	List to old Bacchus! Counsel divine : a favorite drinking song for bass voice and piano forte or guitar as sung by Signor Giubilei / composed by Jos. Küffner ; translated and adapted by Jno. Rhing.
Published:	London : Wessel & Co., [179-]
Physical desc.:	1 score (5 p.) ; 33 cm.
Series:	Wessel & Cos. series of modern bass songs ; no. 9
Note:	English and German words.
Note:	Score includes part for guitar.
Pub./Pl. no.:	Pl. no.: W. & Co. No. 1631.
Subject:	Songs (Low voice) with piano — Early works to 1800.
Subject:	Songs (Low voice) with guitar — Early works to 1800.
Added entry:	Rhing, Jno.

Third level description & access

Main entry:	Küffner, Joseph, 1776-1856.
Title:	List to old Bacchus! Counsel divine : a favorite drinking song for bass voice and piano forte or guitar as sung by Signor Giubilei / composed by Jos. Küffner ; translated and adapted by Jno. Rhing.
* Title variant:	Fill me a bumper, quick you young jade!
* Title variant:	Full' mir den Becher, schelmisch' Gesicht!
* Published:	London (No. 6, Frith Street, Soho Square) : Wessel & Co., [179-]
Physical desc.:	1 score (5, [1] p.) ; 33 cm.
Series:	Wessel & Cos. series of modern bass songs ; no. 9
Note:	English and German words.
Note:	Score includes part for guitar.
Pub./Pl. no.:	Pl. no.: W. & Co. No. 1631.
* Note:	First line of text: Fill me a bumper, quick you young jade!
* Note:	First line of text: Full' mir den Becher, schelmisch' Gesicht!
* Note:	Advertisement for music on p. [6]
* Note:	Price 2/-.
Subject:	Songs (Low voice) with piano — Early works to 1800.
Subject:	Songs (Low voice) with guitar — Early works to 1800.
Added entry:	Rhing, Jno.
* Added entry:	Giubilei, T. V. (Theodore Victor), d. 1851.
* Added entry:	Wessel & Co.

MARC tags

First level description & access

028	20	1631 $b Wessel & Co.
100	1	Küffner, Joseph, 1776-1856.
245	10	List to old Bacchus! Counsel divine.
260		London : $b Wessel & Co., $c [179-]
300		1 score (5 p.) ; $c 33 cm.

Second level description & access

028	22	W. & Co. No. 1631
100	1	Küffner, Joseph, $d 1776-1856.
245	10	List to old Bacchus! Counsel divine : $b a favorite drinking song for bass voice and piano forte or guitar as sung by Signor Giubilei / $c composed by Jos. Küffner ; translated and adapted by Jno. Rhing.
260		London : $b Wessel & Co., $c [179-]
300		1 score (5, [1] p.) ; $c 33 cm.
440	0	Wessel & Cos. Series of modern bass songs ; $v no. 9
546		English and German words.
500		Score includes part for guitar.
500		Pl. no.: W. & Co. No. 1631.
650	0	Songs (Low voice) with piano $v Early works to 1800.
650	0	Songs (Low voice) with guitar $v Early works to 1800.
700	1	Rhing, Jno.

Third level description & access

028	22	W. & Co. No. 1631
100	1	Küffner, Joseph, $d 1776-1856.
245	10	List to old Bacchus! Counsel divine : $b a favorite drinking song for bass voice and piano forte or guitar as sung by Signor Giubilei / $c composed by Jos. Küffner ; translated and adapted by Jno. Rhing.
* 246	1	$i First line of text: $a Fill me a bumper, quick you young jade!
* 246	1	$i First line of text: $a Full' mir den Becher, schelmisch' Gesicht!
* 260		London (No. 6, Frith Street, Soho Square) : $b Wessel & Co., $c [179-]
300		1 score (5, [1] p.) ; $c 33 cm.
440	0	Wessel & Cos. Series of modern bass songs ; $v no. 9
546		English and German words.
500		Score includes part for guitar.
500		Pl. no.: W. & Co. No. 1631.
* 500		Advertisement for music on p. [6]
* 500		Price 2/-.
650	0	Songs (Low voice) with piano $v Early works to 1800.
650	0	Songs (Low voice) with guitar $v Early works to 1800.
700	1	Rhing, Jno.
* 700	1	Giubilei, T. V. $q (Theodore Victor), $d d. 1851.
* 710	2	Wessel & Co.

BROMO SELTZER

EDITION OF

171 POPULAR SELECTIONS

COMPLETE & UNABRIDGED WITH PIANO & ORGAN ACCOMPANIMENT

THE

Lost Chord.

Words by ADELAIDE PROCTOR. Music by ARTHUR SULLIVAN.

The following is a partial list of the selections for which we have received the most requests:

VOCAL.

Afterwards.
All's Right. (Sacred.)
American's Farewell. (Quartette.)
Annie Laurie.
Beautiful Moonlight. (Duet.)
Ben Bolt.
Columbia, My Country. (Patriotic.)
De Coontown Cakewalk. (Coon Song.)
Dream Faces.
Flee as a Bird. (Sacred.)
Grandma's Shamrocks.
Green Palms. (Les Rameaux.)
Guard the Flag. (National Song.)
Hail Columbia.
Home, Sweet Home.
In Glory He Ascendeth. (Sacred.)
In the Gloaming.
Juanita. (Duet.)
Kathleen Mavourneen.
Keep for Me a Trusting Heart.
Last Night. (Sehnsucht.)
Lead, Kindly Light. (Sacred.)
Listen to the Mocking Bird.
Love's Golden Dream.
Lullaby. (From the Opera of "Erminie.")
My Old Kentucky Home.
Nearer, My God, to Thee. (Sacred.)
Non E Ver, or 'Tis Not True.
Only One in the World for Me.
Over the Moonlit Sea. (Waltz Song.)
Rocked in the Cradle of the Deep.
Sing, Sweet Bird.
Stay Home To-Night With the Old Folks.
Sweet Chimes of Long Ago.
Take Back the Heart.
The Dear Little Shamrock.
The Garden of Sleep.
The Golden Harvester.
The Lost Chord.
The Star-Spangled Banner. (Patriotic.)
The Sweetest Girl of All.
Then You'll Remember Me.
Until Then. (Descriptive Love Song.)
Venetian Boat Song.
What Are the Wild Waves Saying? (Duet.)
When Life Is Brightest. (Duet.)
When the Angels Have Lifted the Veil. (Sacred.)
When the Swallows Homeward Fly.

INSTRUMENTAL.

Apple Blossom March.
Butterfly Waltz.
Carnival of Venice.
Good Evening Schottische.
Intermezzo. ("Cavaleria Rusticana.")
Just a Little Sunshine Waltz.
Manila Quickstep.
Rosebud Waltz.
Roseta Waltz.
Schubert's Serenade.
Starlight Polka.
Teabud Schottische.
The Black Key Polka—Mazurka.
The School-Bell March.
The University Polka.

Will send any two of the above Pieces, or any two of our entire selection upon receipt of a two-cent stamp and Bromo-Seltzer Wrapper. For four Pieces, send two two-cent stamps and two wrappers, and so on.

Our complete list of 171 selections, comprising all the Pieces ever published by us, can be obtained upon request. Address,

MUSIC DEPARTMENT,

EMERSON DRUG CO. Baltimore, Md.

COMPLIMENTS OF

PAWTUCKET DRUG CO., Prescription Pharmacists, No. 1 Broadway, Pawtucket, R. I.

First level description & access

Main entry: Sullivan, Arthur, Sir, 1842-1900.
Title: The lost chord.
Published: Baltimore, Md. : Emerson Drug Co., [189-?]
Physical desc.: 1 score (5 p.)

Second level description & access

Main entry: Sullivan, Arthur, Sir, 1842-1900.
Title: The lost chord / words by Adelaide Proctor ; music by Arthur Sullivan.
Published: Baltimore, Md. : Emerson Drug Co., [189-?]
Physical desc.: 1 score (5 p.) ; 30 cm.
Series: Bromo-Seltzer edition of 171 popular selections
Note: For voice and piano.
Note: Illustrated t.p.
Subject: Popular music — United States —+ To 1901.
Subject: Sacred songs with piano.
Added entry: Proctor, Adelaide.

Third level description & access

Main entry: Sullivan, Arthur, Sir, 1842-1900.
Title: The lost chord / words by Adelaide Proctor ; music by Arthur Sullivan.
* Title variant: Seated one day at the organ
Published: Baltimore, Md. : Emerson Drug Co., [189-?]
Physical desc.: 1 score (5 p.) ; 30 cm.
Series: Bromo-Seltzer edition of 171 popular selections
Note: For voice and piano.
Note: First line of text: Seated one day at the organ
* Note: Illustrated t.p. depicts a bottle of Emerson's Bromo-Seltzer tablets and a woman playing a trumpet.
* Note: "Compliments of Pawtucket Drug Do., Prescription Pharmacists, No. 1 Broadway, Pawtucket, R.I."
Subject: Popular music — United States — To 1901.
Subject: Sacred songs with piano.
* Subject: Advertising — Drugs — United States.
* Subject: Emerson Drug Co.
* Subject (local): Drugs, Nonprescription — Bromo-Seltzer — Pictorial works.
[Note the completely idiomatic use of non-LC subject heading for a local catalog]
Added entry: Proctor, Adelaide.

MARC tags

First level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
245	14	The lost chord.r
260		Baltimore, Md. : $b Emerson Drug Co., $c [189-?]
300		1 score (5 p.)

Second level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
245	14	The lost chord / $c words by Adelaide Proctor ; music by Arthur Sullivan.
260		Baltimore, Md. : $b Emerson Drug Co., $c [189-?]
300		1 score (5 p.) ; $c 30 cm.
440	0	Bromo-Seltzer edition of 171 popular selections
500		For voice and piano.
500		Illustrated t.p.
650	0	Popular music $z United States $y To 1901.
650	0	Sacred songs with piano.
700	1	Proctor, Adelaide.

Third level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
245	14	The lost chord / $c words by Adelaide Proctor ; music by Arthur Sullivan.
* 246	1	$i First line of text: $a Seated one day at the organ
260		Baltimore, Md. : $b Emerson Drug Co., $c [189-?]
300		1 score (5 p.) ; $c 30 cm.
440	0	Bromo-Seltzer edition of 171 popular selections
500		For voice and piano.
* 500		Illustrated t.p. depicts a bottle of Emerson's Bromo-Seltzer tablets and a woman playing a trumpet.
* 500		"Compliments of Pawtucket Drug Do., Prescription Pharmacists, No. 1 Broadway, Pawtucket, R.I."
650	0	Popular music $z United States $y To 1901.
650	0	Sacred songs with piano.
* 650	0	Advertising $x Drugs $z United States.
* 690		Drugs, Nonprescription $x Bromo-Seltzer $v Pictorial works. [Note the completely idiomatic use of non-LC subject heading for a local catalog]
* 610	20	Emerson Drug Co.
700	1	Proctor, Adelaide.

THE LOVE NEST

GEORGE M. COHAN
PRESENTS

MARY

A MUSICAL COMEDY

BOOK & LYRICS BY
OTTO HARBACH
AND
FRANK MANDEL

MUSIC BY
LOUIS A. HIRSCH

STAGED BY
JULIAN MITCHELL

Vocal Selections

Anything You Want To Do, Dear	60
Mary	60
The Love Nest	60
Tom - Tom - Toddle	60

VICTORIA PUB. CORP.
62 West 45th Street.
NEW YORK

First level description & access

This is an example of Production Music. See the discussion in chapter 1, *AACR2* 5.1F. Statements of responsibility.

Main entry:	Hirsch, Louis A.
Title:	The love nest.
Published:	New York : Victoria, c1920.
Physical desc.:	1 vocal score (6 p.)
Pub./Pl. no.:	Pl. no.: 114-4.

Second level description & access

Main entry:	Hirsch, Louis A.
Uniform title:	Mary. Love nest. Vocal score
Title:	The love nest / book & lyrics by Otto Harbach and Frank Mandel ; music by Louis A. Hirsch.
Title variant:	Mary
Published:	New York : Victoria, c1920.
Physical desc.:	1 vocal score (6 p.) ; 33 cm.
Note:	"George M. Cohan presents Mary, a musical comedy."
Note:	Caption title: The love nest : (Jack and Mary) / words by Otto Harbach ; music by Louis A. Hirsch.
Pub./Pl. no.:	Pl. no.: 114-4.
Subject:	Musicals — Excerpts — Vocal scores with piano.
Added entry:	Harbach, Otto, 1873-1963.

Third level description & access

Main entry:	Hirsch, Louis A.
Uniform title:	Mary. Love nest. Vocal score
Title:	The love nest / book & lyrics by Otto Harbach and Frank Mandel ; music by Louis A. Hirsch.
Title variant:	Mary
* Title variant:	Many builders there have been since the world began
* Published:	New York (62 West 45th St., New York) : Victoria, c1920.
Physical desc.:	1 vocal score (6 p.) ; 33 cm.
Note:	"George M. Cohan presents Mary, a musical comedy."
* Note:	Staged by Julian Mitchell.
Note:	Caption title: The love nest : (Jack and Mary) / words by Otto Harbach ; music by Louis A. Hirsch.
* Note:	First line of text: Many builders there have been since the world began.
Pub./Pl. no.:	Pl. no.: 114-4.
Subject:	Musicals — Excerpts — Vocal scores with piano.
Subject:	Popular music — United States — 1911-1920.
Added entry:	Harbach, Otto, 1873-1963.
* Added entry:	Mitchell, Julian.
* Added entry:	Victoria Publishing Co.

MARC tags

First level description & access

028	22	114-4 $b Victoria
100	1	Hirsch, Louis A.
245	14	The love nest.
260		New York : $b Victoria, $c c1920.
300		1 vocal score (6 p.)

Second level description & access

028	22	114-4 $b Victoria
100	1	Hirsch, Louis A.
240	10	Mary. $p Love nest. $s Vocal score
245	14	The love nest / $c book & lyrics by Otto Harbach and Frank Mandel ; music by Louis A. Hirsch.
246	30	Mary
260		New York : $b Victoria, $c c1920.
300		1 vocal score (6 p.) ; $c 33 cm.
500		"George M. Cohan presents Mary, a musical comedy."
500		Caption title: The love nest : (Jack and Mary) / words by Otto Harbach ; music by Louis A. Hirsch.
650	0	Musicals $v Excerpts $v Vocal scores with piano.
700	1	Harbach, Otto, $d 1873-1963.

Third level description & access

028	22	114-4 $b Victoria
100	1	Hirsch, Louis A.
240	10	Mary. $p Love nest. $s Vocal score
245	14	The love nest / book & lyrics by Otto Harbach and Frank Mandel ; music by Louis A. Hirsch.
246	30	Mary
* 246	$i	First line of text: $a Many builders there have been since the world began
* 260		New York (62 West 45th St., New York) : $b Victoria, $c c1920.
300		1 vocal score (6 p.) ; $c 33 cm.
500		"George M. Cohan presents Mary, a musical comedy."
* 500		Staged by Julian Mitchell.
500		Caption title: The love nest : (Jack and Mary) / words by Otto Harbach ; music by Louis A. Hirsch.
650	0	Musicals $v Excerpts $v Vocal scores with piano.
650	0	Popular music $z United States $y 1911-1920.
700	1	Harbach, Otto, $d 1873-1963.
* 700	1	Mitchell, Julian.
* 710	2	Victoria Publishing Co.

The MUSICAL GIFT

VOCAL.

Merry Maiden and the Tar,

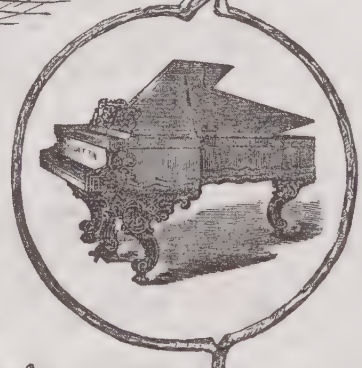
LITTLE BUTTERCUP.

INSTRUMENTAL

MONASTERY BELLS,

Oh How Beautiful is Life!

AGNES WALLACE



COMPLIMENTS OF

THE

Within Named Advertisers.

SELECTED FOR THE

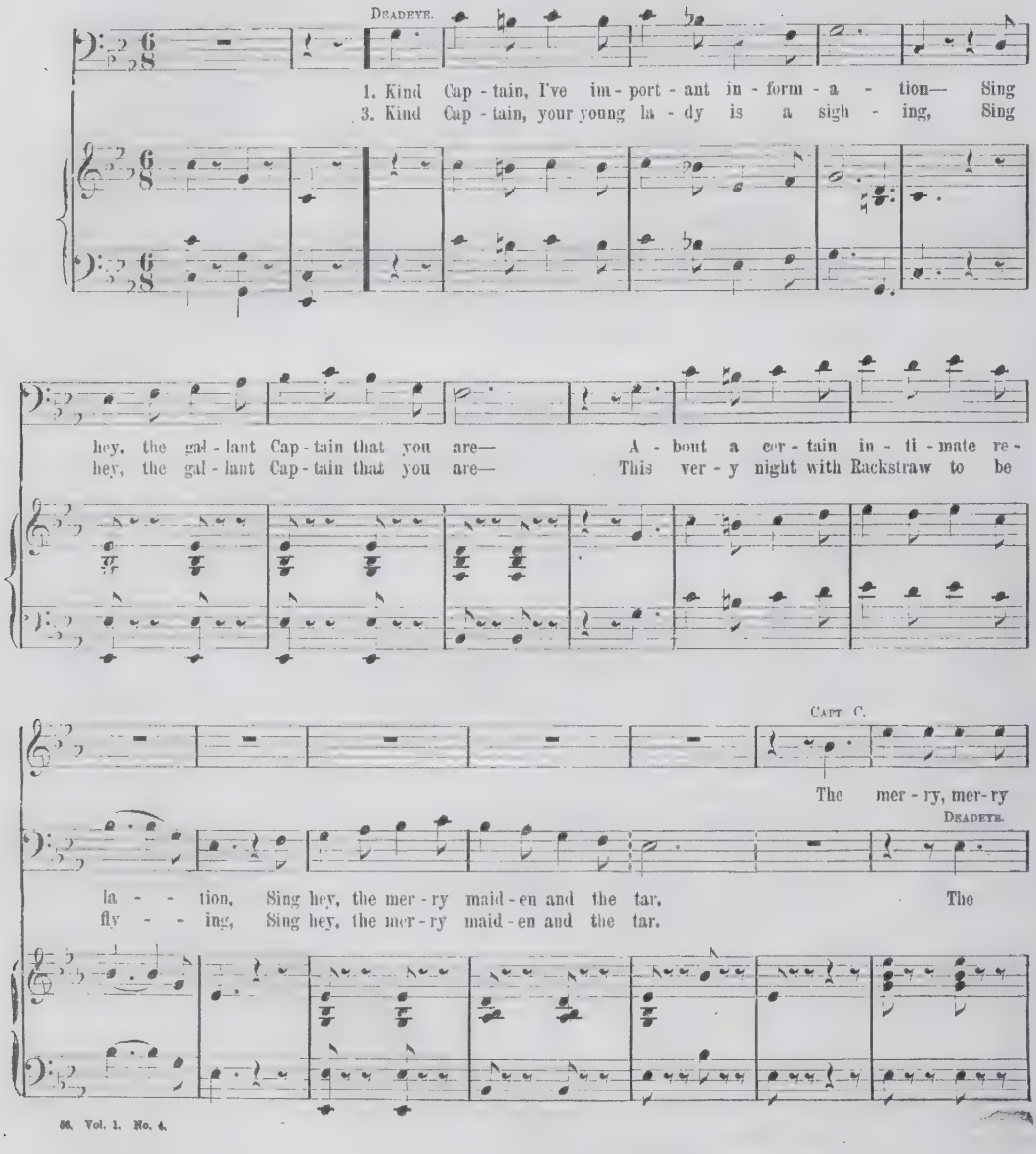
PROVIDENCE EDITION.

F. A. COTHARIN, Publisher & Sole Prop'r,
NEW YORK.

T. R. DAWLEY, Printer, 83 & 84 Gold St., N. Y.

The Merry Maiden and the Tar.

ARTHUR SULLIVAN.


Deadeye.
1. Kind Cap - tain, I've im - port - ant in - form - a - tion— Sing
3. Kind Cap - tain, your young la - dy is a sigh - ing, Sing
hey, the gal - lant Cap - tain that you are— A - bout a cer - tain in - ti - mate re -
hey, the gal - lant Cap - tain that you are— This ver - y night with Rackstraw to be
Capt. C.
The mer - ry, mer - ry
Deadeye.
la - - tion, Sing hey, the mer - ry maid - en and the tar. The
fly - - ing, Sing hey, the mer - ry maid - en and the tar.

First level description & access

Main entry:	Sullivan, Arthur, Sir, 1842-1900.
Title:	The merry maiden and the tar.
Published:	New York : F.A. Cotharin, [19--]
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Sullivan, Arthur, Sir, 1842-1900.
Uniform title:	H.M.S. Pinafore. Merry maiden and the tar. Vocal score
Title:	The merry maiden and the tar / Arthur Sullivan.
Published:	New York : F.A. Cotharin, [19--]
Physical desc.:	1 vocal score (5 p.) ; 29 cm.
Series:	The musical gift ; v. 1, no. 4
Note:	Duet, for baritone and tenor; piano acc.
Note:	Caption title.
Note:	"Selected for the Providence edition"—Series t.p.
Note:	Illustrated t.p.
Subject:	Operas — Excerpts — Vocal scores with piano.

Third level description & access

Main entry:	Sullivan, Arthur, Sir, 1842-1900.
Uniform title:	H.M.S. Pinafore. Merry maiden and the tar. Vocal score
Title:	The merry maiden and the tar / Arthur Sullivan.
* Title variant:	Kind Captain, I've important information
* Published:	New York : F.A. Cotharin, [19--] (N[ew]Y[ork] : T.R. Dawley, printer)
Physical desc.:	1 vocal score (5 p.) ; 29 cm.
Series:	The musical gift ; v. 1, no. 4
Note:	Duet, for baritone and tenor; piano acc.
Note:	Caption title.
Note:	"Selected for the Providence edition"—Series t.p.
Note:	Illustrated t.p. with cameo photograph identified as Agnes Wallace.
Note:	First line of text: Kind Captain, I've important information.
Subject:	Operas — Excerpts — Vocal scores with piano.
* Subject:	Wallace, Agnes — Pictorial works.
* Added entry:	Cotharin, F. A.
* Added entry:	Dawley, T. R. (Thomas Robinson), 1832-1904.

MARC tags

First level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
245	14	The merry maiden and the tar.
260		New York : $b F.A. Cotharin, $c [19--]
300		1 vocal score (5 p.)

Second level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
240	10	H.M.S. Pinafore. $p Merry maiden and the tar. $s Vocal score
245	14	The merry maiden and the tar / $c Arthur Sullivan.
260		New York : $b F.A. Cotharin, $c [19--]
300		1 vocal score (5 p.) ; $c 29 cm.
440	4	The musical gift ; $v v. 1, no. 4
500		Duet, for baritone and tenor; piano acc.
500		Caption title.
500		"Selected for the Providence edition"—Series t.p.
500		Illustrated t.p.
650	0	Operas $v Excerpts $v Vocal scores with piano.

Third level description & access

100	1	Sullivan, Arthur, $c Sir, $d 1842-1900.
240	10	H.M.S. Pinafore. $p Merry maiden and the tar. $s Vocal score
245	14	The merry maiden and the tar / $c Arthur Sullivan.
* 246	1	$i First line of text: $a Kind Captain, I've important information
* 260		New York : $b F.A. Cotharin, $c [19--] $d (N[ew]Y[ork] : $e T.R. Dawley, printer)
300		1 vocal score (5 p.) ; $c 29 cm.
440	4	The musical gift ; $v v. 1, no. 4
500		Duet, for baritone and tenor; piano acc.
500		Caption title.
500		"Selected for the Providence edition"—Series t.p
500		Illustrated t.p. with cameo photograph identified as Agnes Wallace.
650	0	Operas $v Excerpts $v Vocal scores with piano.
* 600	10	Wallace, Agnes $v Pictorial works.
* 700	1	Cotharin, F. A.
* 700	1	Dawley, T. R. $q (Thomas Robinson), $d 1832-1904.

DAS NACHTLAGER IN GRANADA.

Romantische Oper in zwei Akten

nach **Fr. Kind's Drama** *bearbeitet*

vom

FREIHERRN VON BRAUN.

Musik von

CONRADIN KREUTZER.

Vollständiger Klavierauszug vom Componisten.

N°

OUVERTURE ZU 2 HÄNDEN. **OUVERTURE ZU 4 HÄNDEN.**

Erster Akt.

N° 1. **ARIE**: Da mir alles nun entriſſen. *(Sopran)*

N° 2. **DUETT**: Traurend trieb ich meine Heerde. *(Sopran u. Tenor)*

N° 3. **ROMANZE**: Ein Schütz' bin ich. *(Bariton)*

N° 4. **SCENE u. DUETT**: Welch feurig Aug' *(Sopran u. Bariton)*

N° 5. **QUINTETT**: Verwegner, Du kannſt Dich erfrechen. *(Sopran, Bariton u. 3 Bäſſe)*

N° 6. **QUINTETT u. ENSEMBLE. CHOR**: Macht's Euch bequem nun.

N° 7. **VOCALCHOR**: Seht den Jäger ſchmuck u. fein, u. **BOLEROS.**

N° 8. **ROMANZE**: Wer klagt am Gitterfenſter. *(Sopran)*

N° 9. **FINALE. ENSEMBLE**: Deines Auges Zauberſonne. **DARAUF GEBET u. SCHLUSSCHOR**: Schon die Abendglocken klangen.

Zweiter Akt.

N° 10. **SCENE u. ARIE**: Die Nacht iſt ſchön. *(Bariton)*

N° 11. **MAURISCHE ROMANZE**: Leiſe wehet, leiſe wallet. *(Sopran)*

N° 12. **QUARTETT**: Nun Schwert heraus. *(Bariton u. 3 Bäſſe)*

N° 13. **CHOR der JÄGER**: Sein Horn erſchallt.

N° 14. **FINALE. TERZETT**: Trenne nicht das Band der Liebe. *(Sopran, Tenor, Bariton.)* **ENSEMBLE**: Lebt wohl.

Eigenthum der Verleger. Eingetragen in das Vereins-Archiv.

11° 2764. Pr. f. — 24 x CM.

Wien, bei Trentsensky u. Vieweg, Graben, N° 1134.

Mainz Paris u. Antwerpen, bei B. Schotts Söhnen.

N° 3.

ROMANZE

(Ein Schütz' bin ich)

aus der Oper: Das NACHTLAGER in GRANADA,

von CONRADIN KREUTZER.

Gesungen von Herrn J. POECK.

Allegro maestoso.

SINGSTIMME.

PIANO-FORTE.

1. Ein Schütz' bin ich in des Re=gen=ten Sold,
2. Bald führt mich fort ein feindliches Ge=schick,

in Deutschlands Gau=en steht mein Ah=nen=Schlofs.
denn nimmer ruht des Le=bens wil=de Jagd.

Cataloging for the set

First level description & access (set)

Main entry: Kreutzer, Conradin, 1780-1849.
Title: Das Nachtlager in Granada.
Published: Wien : A.O. Witzendorf, [1834]
Physical desc.: 1 vocal score (14 v.)
Pub./Pl. no.: Pl. no.: 2764.

Second level description & access (set)

Main entry: Kreutzer, Conradin, 1780-1849.
Uniform title: Nachtlager in Granada. Vocal score
Title: Das Nachtlager in Granada : romantische Oper in zwei Akten nach Fr. Kind's Drama / bearbeitet vom Freiherrn von Braun ; Musik von Conradin Kreutzer ; vollständiger Klavierauszug vom Componisten.
Published: Wien : A.O. Witzendorf, [1834]
Physical desc.: 1 vocal score (14 v.) ; 25 x 33 cm.
Note: The overture (for 4 hands), listed on t.p. does not have a number in the series.
Citation: Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), p. 115.
Pub./Pl. no.: Pl. no.: 2764.
Subject: Operas — Vocal scores with piano.
Added entry: Braun, Johann Karl, Ritter von Braunthal, 1802-1866.
Added entry: Kind, Friedrich, 1768-1843. Nachtlager in Granada.

Third level description & access (set)

Main entry: Kreutzer, Conradin, 1780-1849.
Uniform title: Nachtlager in Granada. Vocal score
Title: Das Nachtlager in Granada : romantische Oper in zwei Akten nach Fr. Kind's Drama / bearbeitet vom Freiherrn von Braun ; Musik von Conradin Kreutzer ; vollständiger Klavierauszug vom Componisten.
Published: Wien (Graben 1144, Wien) : A.O. Witzendorf, [1834]
Physical desc.: 1 vocal score (14 v.) ; 25 x 33 cm.
Note: The overture (for 4 hands), listed on t.p. does not have a number in the series.
Citation: Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), p. 115.
Pub./Pl. no.: Pl. no.: 2764.
Subject: Operas — Vocal scores with piano.
Added entry: Braun, Johann Karl, Ritter von Braunthal, 1802-1866.
Added entry: Kind, Friedrich, 1768-1843. Nachtlager in Granada.
* Added entry: Witzendorf, Adolf Othmar.

Cataloging for the individual title or analytic

First level description & access (individual title)

Main entry:	Kreutzer, Conradin, 1780-1849.
Title:	Ein Schütz' bin ich.
Published:	Wien : A.O. Witzendorf, [1834]
Physical desc.:	1 vocal score (5 p.)
Pub./Pl. no.:	Pl. no.: 2764.

Second level description & access (individual title)

Main entry:	Kreutzer, Conradin, 1780-1849.
Uniform title:	Nachtlager in Granada. Schütz' bin ich. Vocal score
Title:	Ein Schütz' bin ich : aus der Oper Das Nachtlager in Granada / von Conradin Kreutzer.
Title variant:	Romanze
Published:	Wien : A.O. Witzendorf, [1834]
Physical desc.:	1 vocal score (14 v.) ; 25 x 33 cm.
Series:	Das Nachtlager in Granada ; no. 3
Note:	Libretto by Von Braun after the play by Friedrich Kind.
Note:	For baritone and piano, acc. originally for orchestra.
Note:	Caption title.
Note:	At head of caption title: Romanze.
Note:	"Gesungen von J. Poeck."
Citation:	Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), p. 115.
Pub./Pl. no.:	Pl. no.: 2764.
Subject:	Operas — Excerpts — Vocal scores with piano.
Added entry:	Braun, Johann Karl, Ritter von Braunthal, 1802-1866.
Added entry:	Kind, Friedrich, 1768-1843. Nachtlager in Granada.

Third level description & access (individual title)

Main entry:	Kreutzer, Conradin, 1780-1849.
Uniform title:	Nachtlager in Granada. Schütz' bin ich. Vocal score
Title:	Ein Schütz' bin ich : aus der Oper Das Nachtlager in Granada / von Conradin Kreutzer.
Title variant:	Romanze
Published:	Wien (Graben 1144, Wien) : A.O. Witzendorf, [1834]
Physical desc.:	1 vocal score (14 v.) ; 25 x 33 cm.
Series:	Das Nachtlager in Granada ; no. 3
Note:	Libretto by Von Braun after the play by Friedrich Kind.
* Note:	Pages also numbered 36-39.
* Note:	First line of text: Schütz' bin ich
Note:	For baritone and piano, acc. originally for orchestra.
Note:	Caption title.
Note:	At head of caption title: Romanze.
Note:	"Gesungen von J. Poeck."
Citation:	Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), p. 115.
Pub./Pl. no.:	Pl. no.: 2764.
Local note:	From the library of N.K. Bode, with signature.

Subject: Operas — Excerpts — Vocal scores with piano.
* Subject (local): Provenance — Bode, N. K.
Added entry: Braun, Johann Karl, Ritter von Braunthal, 1802-1866.
Added entry: Kind, Friedrich, 1768-1843. Nachtlager in Granada.
* Added entry: Poeck, J.
* Added entry: Witzendorf, Adolf Othmar.

MARC tags

Cataloging for the set

First level description & access (set)

028	22	2764 $b A.O. Witzendorf
100	1	Kreutzer, Conradin, $d 1780-1849.
245	14	Das Nachtlager in Granada.
260		Wien : $b A.O. Witzendorf, $c [1834]
300		1 vocal score (14 v.)

Second level description & access (set)

028	22	2764 $b A.O. Witzendorf
100	1	Kreutzer, Conradin, $d 1780-1849.
240	10	Nachtlager in Granada. $s Vocal score
245	14	Das Nachtlager in Granada : $b romantische Oper in zwei Akten nach Fr. Kind's Drama / $c bearbeitet vom Freiherrn von Braun ; Musik von Conradin Kreutzer ; vollständiger Klavierauszug vom Componisten.
260		Wien : $b A.O. Witzendorf, $c [1834]
300		1 vocal score (14 v.) ; $c 25 x 33 cm.
500		The overture (for 4 hands), listed on t.p. does not have a number in the series.
510	4	Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), $c p. 115.
650	0	Operas $v Vocal scores with piano.
700	1	Braun, Johann Karl, $c Ritter von Braunthal, $d 1802-1866.
700	1	Kind, Friedrich, $d 1768-1843. $t Nachtlager in Granada.

Third level description & access (set)

028	22	2764 $b A.O. Witzendorf
100	1	Kreutzer, Conradin, $d 1780-1849.
240	10	Nachtlager in Granada. $s Vocal score
245	14	Das Nachtlager in Granada : $b romantische Oper in zwei Akten nach Fr. Kind's Drama / $c bearbeitet vom Freiherrn von Braun ; Musik von Conradin Kreutzer ; vollständiger Klavierauszug vom Componisten.
* 260		Wien (Graben 1144, Wien) : $b A.O. Witzendorf, $c [1834]
300		1 vocal score (14 v.) ; $c 25 x 33 cm.
500		The overture (for 4 hands), listed on t.p. does not have a number in the series.
510	4	Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), $c p. 115.

650 0 Operas $v Vocal scores with piano.
700 1 Braun, Johann Karl, $c Ritter von Braunthal, $d 1802-1866.
700 1 Kind, Friedrich, $d 1768-1843. $t Nachtlager in Granada.
* 700 1 Witzendorf, Adolf Othmar.

Cataloging for the individual title

First level description & access (individual title)

028 22 2764 $b A.O. Witzendorf
100 1 Kreutzer, Conradin, $d 1780-1849.
245 14 Ein Schütz' bin ich.
260 Wien : $b A.O. Witzendorf, $c [1834]
300 1 vocal score (5 p.)

Second level description & access (individual title)

028 22 2764 $b A.O. Witzendorf
100 1 Kreutzer, Conradin, $d 1780-1849.
240 10 Nachtlager in Granada. $b Schütz' bin ich. $s Vocal score
245 14 Ein Schütz' bin ich : $b aus der Oper Das Nachtlager in Granada / $c von Conradin Kreutzer.
246 1 $i At head of caption title: $a Romanze
260 Wien : $b A.O. Witzendorf, $c [1834]
300 1 vocal score (5 p.) ; $c 25 x 33 cm.
440 4 Das Nachtlager in Granada ; $v no. 3
500 Libretto by Von Braun after the play by Friedrich Kind.
500 For baritone and piano, acc. originally for orchestra.
500 Caption title.
500 "Gesungen von J. Poeck."
510 4 Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), $c p. 115.
650 0 Operas $v Excerpts $v Vocal scores with piano.
700 1 Braun, Johann Karl, $c Ritter von Braunthal, $d 1802-1866.
700 1 Kind, Friedrich, $d 1768-1843. $t Nachtlager in Granada.

Third level description & access (individual title)

028 22 2764 $b A.O. Witzendorf
100 1 Kreutzer, Conradin, $d 1780-1849.
240 10 Nachtlager in Granada. $p Schütz' bin ich. $s Vocal score
245 14 Ein Schütz' bin ich : $b aus der Oper Das Nachtlager in Granada / $c von Conradin Kreutzer.
246 1 $i At head of caption title: $a Romanze
* 246 1 $i First line of text: $a Schütz' bin ich
* 260 Wien (Graben 1144, Wien) : $b A.O. Witzendorf, $c [1834]
300 1 vocal score (5 p.) ; $c 25 x 33 cm.
440 4 Das Nachtlager in Granada ; $v no. 3
500 Libretto by Von Braun after the play by Friedrich Kind.
* 500 Pages also numbered 36-39.
500 For baritone and piano, acc. originally for orchestra.
500 Caption title.
500 "Gesungen von J. Poeck."

510	4	Weinmann, Alexander. Verlagsverzeichnis Giovanni Cappi bis A.O. Witzendorf. Wien : Universal Edition, c1967. (Beiträge zur Geschichte des alt-wiener Musikverlages ; Reihe 2, Folge 11), $c p. 115.
590		From the library of N.K. Bode, with signature.
650	0	Operas $v Excerpts $v Vocal scores with piano.
* 690		Provenance $x Bode, N. K.
700	1	Braun, Johann Karl, $c Ritter von Braunthal, $d 1802-1866.
700	1	Kind, Friedrich, $d 1768-1843. $t Nachtlager in Granada.
* 700	1	Poeck, J.
* 700	1	Witzendorf, Adolf Othmar.

FIVE LULLABIES

WITH

Piano Accompaniment

№ 1.	Dutch Lullaby	Pr. 35c
№ 2.	Japanese Lullaby	„ 50.
№ 3.	Norse Lullaby	„ 50.
№ 4.	A Winter Lullaby	„ 50.
№ 5.	The Ferry for Shadowtown	„ 50.

By

Reginald de KOVEN

SOPRANO OR TENOR

MEZZO-SOP. OR BAR

NEW-YORK
G. SCHIRMER, 35 UNION SQUARE.

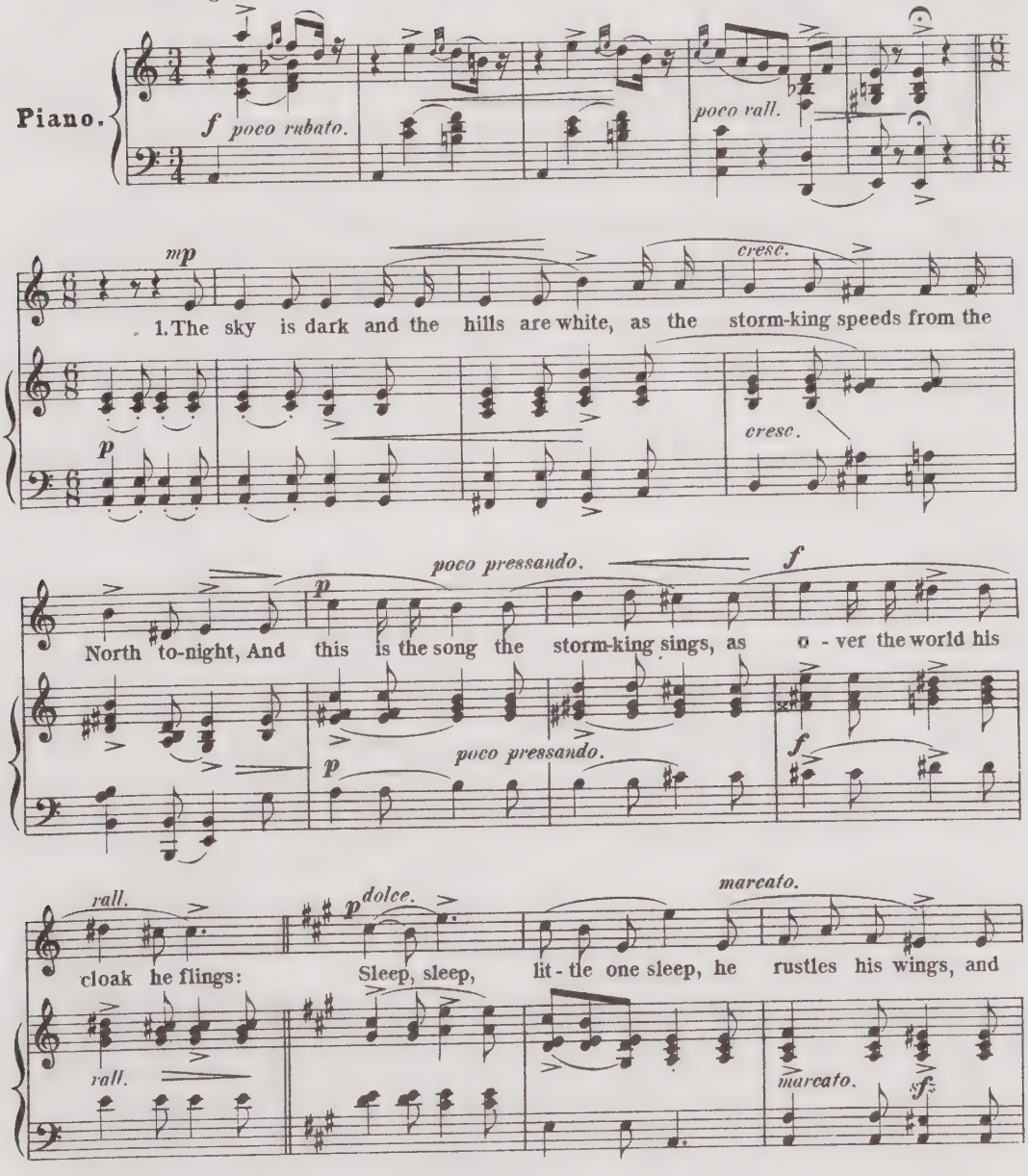
c

Norse Lullaby.

Words by
EUGENE FIELD.

Allegretto.

R. de KOVEN, Op.53. № 3.



Copyright 1890 by G. Schirmer.

First level description & access

Main entry:	De Koven, Reginald, 1859-1920.
Title:	Norse lullaby.
Published:	New York : G. Schirmer, c1890.
Physical desc.:	1 score (5 p.)
Pub./Pl. no.:	Plate no.: 8662.

Second level description & access

Main entry:	De Koven, Reginald, 1859-1920.
Uniform title:	Songs, op. 53. No. 3, Norse lullaby
Title:	Norse lullaby : op. 53, no. 3 / words by Eugene Field ; [music by] R. de Koven.
Published:	New York : $b G. Schirmer, $c c1890.
Physical desc.:	1 score (5 p.) : ill. ; 35 cm.
Series:	Five lullabies with piano accompaniment / by Reginald de Koven ; no. 3
Note:	For soprano or tenor and piano.
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: 8662.
Subject:	Field, Eugene, 1850-1895 — Musical settings.
Subject:	Lullabies, English.
Subject:	Songs (High voice) with piano.
Added entry:	Field, Eugene, 1850-1895.

Third level description & access

Main entry:	De Koven, Reginald, 1859-1920.
Uniform title:	Songs, op. 53. No. 3, Norse lullaby
Title:	Norse lullaby : op. 53, no. 3 / words by Eugene Field ; [music by] R. de Koven.
* Title variant:	Sky is dark and the hills are white
* Title variant:	Sleep, sleep, little one sleep
* Published:	New York (35 Union Square, New York) : G. Schirmer, $c c1890.
Physical desc.:	1 score (5, [1] p.) : ill. ; 35 cm.
Series:	Five lullabies with piano accompaniment / by Reginald de Koven ; no. 3
Note:	For soprano or tenor and piano.
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: 8662.
* Note:	From poem: Norse lullaby / Eugene Field. Cf. The poems of Eugene Field, p. 230.
* Note:	Advertisement for song albums: p. [6]
* Note:	Lower case “c” printed below publisher’s address on t.p.
* Note:	Also issued for: mezzo-soprano or baritone and piano.
* Note:	First line of text: The sky is dark and the hills are white.
Subject:	Field, Eugene, 1850-1895 — Musical settings.
Subject:	Lullabies, English.
Subject:	Songs (High voice) with piano.
Added entry:	Field, Eugene, 1850-1895. Norse lullaby.
* Added entry:	G. Schirmer.

MARC tags

First level description & access

028	22	8662 $b G. Schirmer
100	1	De Koven, Reginald, $d 1859-1920.
245	10	Norse lullaby.
260		New York : $b G. Schirmer, $c c1890.
300		1 score (5 p.)

Second level description & access

028	22	8662 $b G. Schirmer
100	1	De Koven, Reginald, $d 1859-1920.
240	10	Songs, $n op. 53. $n No. 3, $p Norse lullaby
245	10	Norse lullaby : $b op. 53, no. 3 / $c words by Eugene Field ; [music by] R. de Koven.
260		New York : $b G. Schirmer, $c c1890.
300		1 score (5 p.) : $b ill. ; $c 35 cm.
490	0	Five lullabies with piano accompaniment / by Reginald de Koven ; $v no. 3
500		For soprano or tenor and piano.
500		Caption title.
600	10	Field, Eugene, $d 1850-1895 $v Musical settings.
650	0	Lullabies, English.
650	0	Songs (High voice) with piano.
700	1	Field, Eugene, $d 1850-1895.

Third level description & access

028	22	8662 $b G. Schirmer
100	1	De Koven, Reginald, $d 1859-1920.
240	10	Songs, $n op. 53. $n No. 3, $p Norse lullaby
245	10	Norse lullaby: $b op. 53, no. 3 / $c words by Eugene Field ; [music by] R. de Koven.
* 246	1	$i First line of text: $a Sky is dark and the hills are white
* 246	1	$i First line of refrain: $a Sleep, sleep, little one sleep
* 260		New York (35 Union Square, New York) : $b G. Schirmer, $c c1890.
300		1 score (5, [1] p.) : $b ill. ; $c 35 cm.
490	0	Five lullabies with piano accompaniment / by Reginald de Koven ; $v no. 3
500		For soprano or tenor and piano.
500		Caption title.
* 500		From poem: Norse lullaby / Eugene Field. Cf. The poems of Eugene Field, p. 230.
* 500		Advertisement for song albums: p. [6]
* 500		Lower case “c” printed below publisher’s address on t.p.
* 500		Also issued for: mezzo-soprano or baritone and piano.
* 500		First line of text: The sky is dark and the hills are white.
600	10	Field, Eugene, $d 1850-1895 $v Musical settings.
650	0	Lullabies, English.
650	0	Songs (High voice) with piano.
700	12	Field, Eugene, $d 1850-1895. $t Norse lullaby.
* 710	2	G. Schirmer.

BRAND NEW, NOVEMBER, 1894

Sung by Prominent Singers throughout the United States

Dedicated to My Original Friend,

W. C. ANDERSON.

Miss Adelaide Randall,
WITH
"RUSH CITY" CO.

The Old Fashioned Rocking Chair

WORDS AND MUSIC BY

ARTHUR S. JOSSELYN.

75

PROVIDENCE, R. I.

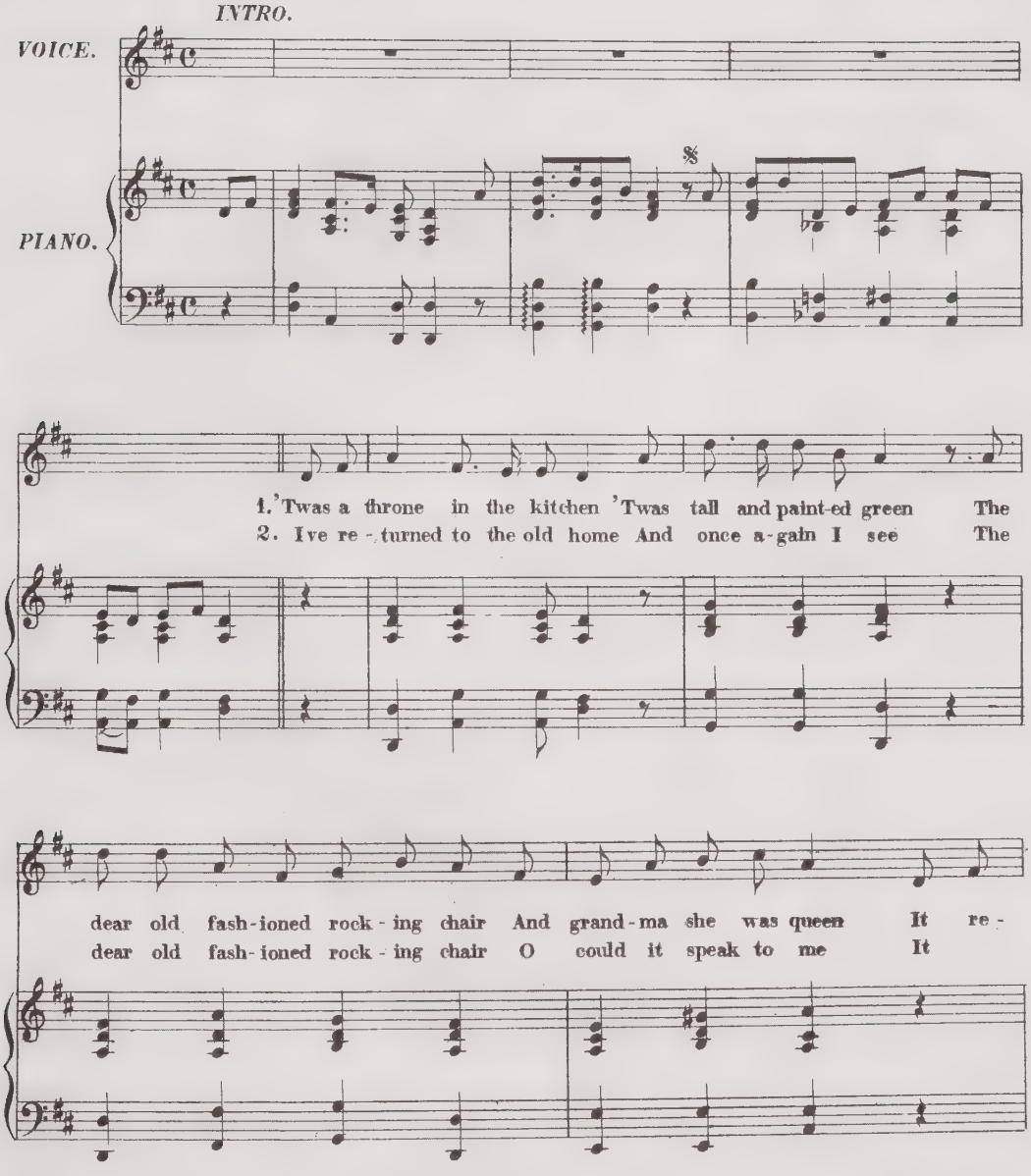
PUBLISHED BY FOX & JOSSELYN.

FOR SALE BY ALL MUSIC DEALERS.

PROVIDENCE, R. I.

THE OLD FASHIONED ROCKING CHAIR.

A. S. JOSSELYN.


INTRO.
VOICE.
PIANO.
1. 'Twas a throne in the kitchen 'Twas tall and paint-ed green The
2. I've re - turned to the old home And once a-gain I see The
dear old fash-ioned rock - ing chair And grand-ma she was queen It re -
dear old fash-ioned rock - ing chair O could it speak to me It

Copyright 1894 by A. S. Josselyn.

First level description & access

Main entry:	Josselyn, Arthur S.
Title:	The old fashioned rocking chair.
Published:	Providence, R.I. : Fox & Josselyn, c1894.
Physical desc.:	1 score (7 p.)

Second level description & access

Main entry:	Josselyn, Arthur S.
Title:	The old fashioned rocking chair / words and music by Arthur S. Josselyn.
Published:	Providence, R.I. : Fox & Josselyn, c1894.
Physical desc.:	1 score (7 p.) ; 34 cm.
Note:	For voice and piano with chorus (SATB)
Note:	Illustrated t.p.
Subject:	Songs with piano.
Subject:	Choruses, Secular (Mixed voices, 4 parts) with piano.

Third level description & access

Main entry:	Josselyn, Arthur S.
Title:	The old fashioned rocking chair / words and music by Arthur S. Josselyn.
* Title variant:	'Twas a throne in the kitchen
* Title variant:	Knitting by the fireside, rocking to and fro
Published:	Providence, R.I. : Fox & Josselyn, c1894.
Physical desc.:	1 score (7 p.) ; 34 cm.
Note:	For voice and piano with chorus (SATB)
Note:	Illustrated t.p. with cameo photograph identified as Adelaide Randall.
* Note:	First line of text: 'Twas a throne in the kitchen.
* Note:	First line of refrain: Knitting by the fireside, rocking to and fro.
* Note:	At head of title: Brand new, November, 1894.
* Note:	"Sung by prominent singers throught the United States."
* Note:	"Dedicated to my original friend, W.C. Anderson."
* Note:	Price: 75 [cents]
Subject:	Songs with piano.
Subject:	Choruses, Secular (Mixed voices, 4 parts) with piano.
* Subject:	Randall, Adelaide — Pictorial works.
* Added entry:	Fox & Josselyn.

MARC tags

First level description & access

100	1	Josselyn, Arthur S.
245	14	The old fashioned rocking chair.
260		Providence, R.I. : $b Fox & Josselyn, $c c1894.
300		1 score (7 p.)

Second level description & access

100	1	Josselyn, Arthur S.
245	14	The old fashioned rocking chair / $c words and music by Arthur S. Josselyn.
260		Providence, R.I. : $b Fox & Josselyn, $c c1894.
300		1 score (7 p.) ; $c 34 cm.
500		For voice and piano with chorus (SATB)
500		Illustrated t.p.
650	0	Songs with piano.
650	0	Choruses, Secular (Mixed voices, 4 parts) with piano.

Third level description & access

100	1	Josselyn, Arthur S.
245	14	The old fashioned rocking chair / $c words and music by Arthur S. Josselyn.
* 246	1	$i First line of text: $a 'Twas a throne in the kitchen
* 246	1	$i First line of refrain: $a Knitting by the fireside, rocking to and fro
260		Providence, R.I. : $b Fox & Josselyn, $c c1894.
300		1 score (7 p.) ; $c 34 cm.
500		For voice and piano with chorus (SATB)
500		Illustrated t.p. with cameo photograph identified as Adelaide Randall.
* 500		At head of title: Brand new, November, 1894.
* 500		"Sung by prominent singers throught the United States."
* 500		"Dedicated to my original friend, W.C. Anderson."
* 500		Price: 75 [cents]
650	0	Songs with piano.
650	0	Choruses, Secular (Mixed voices, 4 parts) with piano.
* 600	10	Randall, Adelaide $v Pictorial works.
* 710	2	Fox & Josselyn.

OVERTURE

No. 4

with a

Violin or Flute Accomp.t ad libitum.?

of a

SELECTION

from the most

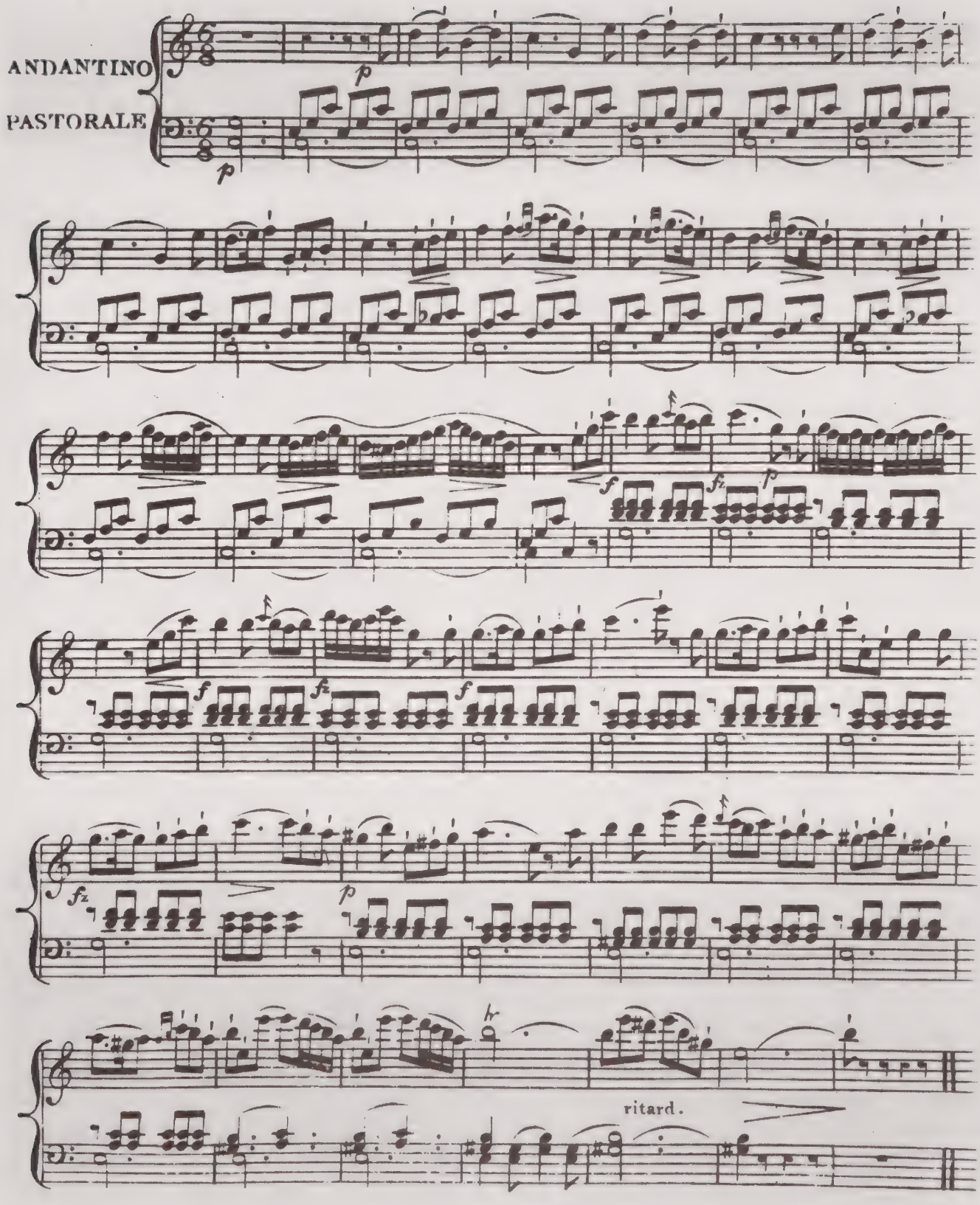
Eminent Authors.

for the

PIANO FORTE.

Ent.d Sta. Hall. — Price. 2/6

Published by Will.m Galloway, Teacher of the Piano Forte, Harp.& &c.a 18 Hatton Gr.n St.London.
Where may be had all the Classical Music Published for those Instruments &c.
Families supplied with warranted Instruments for Sale, Hire or Exchange on eligible terms
Foreign and all other Commissions
attended to with the utmost Promptitude.


ANDANTINO
PASTORALE
p
p
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fz
p
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ritard.

It would be difficult to analyze this serial since the only composer or title information is from the "catch words" on the engraved plates. For no. 2, there is an indication that the work is *Gli Orazi ed i Curiazi* by Cimarosa. In the case of no. 4, only the word Himmel appears, although a comparison of the music with scores by Himmel reveal that it is the overture to Fanchon des Leyermädchen. It is possible that no. 1 of the serial was published before 1801 since the premiere of the Cimarosa was in December 1796. Although these titles are not listed in *RISM* or the *British Union-Catalogue of Early Music Printed Before the Year 1801* the cataloger should use judgment about whether to provide the enhanced description and access appropriate to early printed materials (see the optional additions below).

First level description & access

Title:	Overture ...
Published:	London : Willm. Galloway, [179-?-]
Physical desc.:	v. of music ; 34 cm.
Pub./Pl. no.:	Pl. no.: (v. 4): 31.

Second level description & access

Title:	Overture . . . : with a violin or flute accompt. ad libitum of a selection from the most eminent authors for the piano forte.
Published:	London : Willm. Galloway, [179-?-]
Physical desc.:	v. of music ; 34 cm.
Note:	Description based on: no. 2.
Note:	Vol. numbers supplied in manuscript.
Pub./Pl. no.:	Pl. no.: (v. 4): 31.
Note (local):	Library has: no. 2, 4.
Subject:	Overtures (Piano) — Excerpts, Arranged — Early works to 1800.

Third level description & access

Title:	Overture . . . : with a violin or flute accompt. ad libitum of a selection from the most eminent authors for the piano forte.
* Published:	London (12 Gr. Pulteney St.) : Published by Willm. Galloway, Teacher of the piano forte, harp, &c., [179-?-]
Physical desc.:	v. of music ; 34 cm.
Note:	Description based on: no. 2.
Note:	Vol. numbers supplied in manuscript.
Pub./Pl. no.:	Pl. no.: (v. 4): 31.
* Note (local):	Price added in ms. (no. 4): 2/6
* Note:	No. 2 engraved by Allcroft, no. 4 by Parker.
* Note:	Text on plates of no. 2: Gli orazi ed i curiazi Cimarosa. Text on plates of no. 4: Himmel. No. 4 is an arrangement of the overture to Fanchon des Leyermädchen, by Himmel.
* Note (local):	Library has: no. 2, 4.
Subject:	Overtures (Piano) — Excerpts, Arranged — Early works to 1800.
* Added entry:	Galloway, William.
* Added entry:	Allcroft,
* Added entry:	Parker,

MARC tags

First level description & access

028	20	31 $b Willm. Galloway
245	10	Overture . . .
260		London : Willm. Galloway, [179-?-]
300		v. of music ; 34 cm.

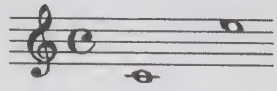
Second level description & access

028	20	31 $b Willm. Galloway
245	10	Overture . . . : $b with a violin or flute accompt. ad libitum of a selection from the most eminent authors for the piano forte.
260		London : Published by Willm. Galloway, [179-?-]
300		v. of music ; 34 cm.
500		Description based on: no. 2.
500		Vol. numbers supplied in manuscript.
500		Pl. no.: (v. 4): 31.
590		Library has: no. 2, 4.
650	0	Overtures (Piano) $v Excerpts, Arranged $v Early works to 1800.

Third level description & access

028	20	31 $b Willm. Galloway
245	00	Overture . . . : $b with a violin or flute accompt. ad libitum of a selection from the most eminent authors for the piano forte.
* 260		London (12 Gr. Pulteney St.) : $b Published by Willm. Galloway, Teacher of the piano forte, harp, &c., $c [179-?-]
300		v. of music ; 34 cm.
500		Description based on: no. 2.
500		Vol. numbers supplied in manuscript.
500		Pl. no.: (v. 4): 31.
* 590		Price added in ms. (no. 4): 2/6.
* 500		No. 2 engraved by Allcroft, no. 4 by Parker.
* 500		Text on plates of no. 2: Gli orazi ed i curiazi Cimarosa. Text on plates of no. 4: Himmel. No. 4 is an arrangement of the overture to Fanchon des Leyermädchen, by Himmel.
590		Library has: no. 2, 4.
650	0	Overtures (Piano) $v Excerpts, Arranged $v Early works to 1800.
* 700	1	Galloway, William.
* 700	1	Allcroft,
* 700	1	Parker,

FAMOUS STANDARD PUBLICATIONS



PLEASE

SONG

Words by
LEO ROBIN
Music by
RALPH RAINGER

Famous Music Corp.
1619 BROADWAY · NEW YORK, N. Y.

First level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Title:	Please.
Published:	New York : Famous Music, c1932.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Uniform title:	Big broadcast. Please. Vocal score
Title:	Please : song / words by Leo Robin ; music by Ralph Rainger.
Published:	New York : Famous Music, c1932.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	"From the Paramount picture 'The big broadcast'"—Caption.
Note:	"Famous standard publications."
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Robin, Leo.

Third level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Uniform title:	Big broadcast. Please. Vocal score
Title:	Please : song / words by Leo Robin ; music by Ralph Rainger.
* Title variant:	Are you list'ning? Are you bored?
* Published:	New York (1619 Broadway, New York, N.Y.) : Famous Music, c1932.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
* Note:	Voice range indicated on t.p.
* Note:	"From the Paramount picture 'The big broadcast'"—Caption.
* Note:	"Famous standard publications."
* Note:	First line of text: Are you list'ning? Are you bored?
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Robin, Leo.
* Added entry:	Big broadcast (Motion picture)
* Added entry:	Famous Music Corporation.

MARC tags

First level description & access

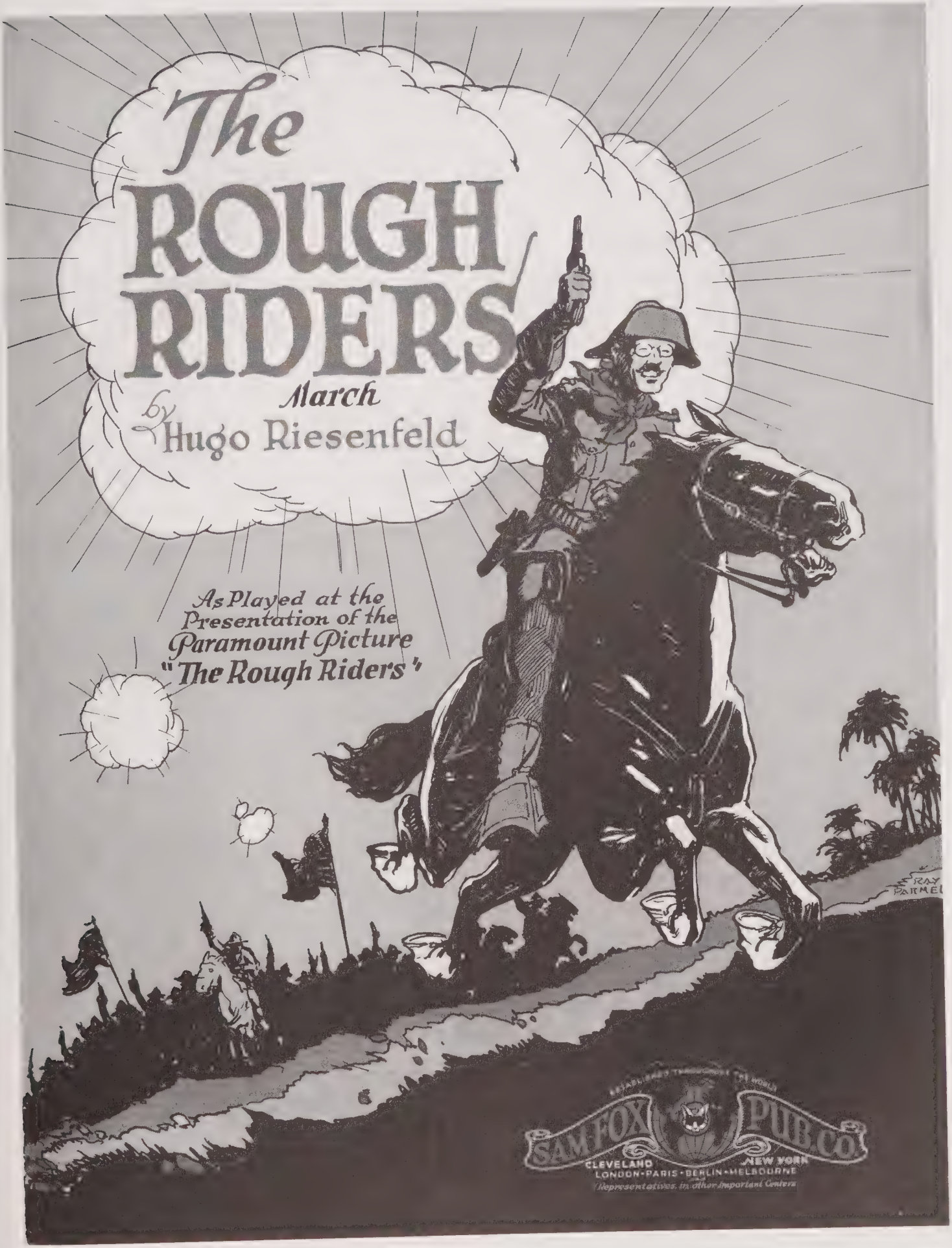
100	1	Rainger, Ralph, $d 1901-1942.
245	10	Please.
260		New York : $b Famous Music, $c c1932.
300		1 vocal score (5 p.)

Second level description & access

100	1	Rainger, Ralph, $d 1901-1942.
240	10	Big broadcast. $p Please. $s Vocal score
245	10	Please : $b song / $c words by Leo Robin ; music by Ralph Rainger.
260		New York : $b Famous Music, $c c1932.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		"From the Paramount picture 'The big broadcast'"—Caption.
500		"Famous standard publications."
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Robin, Leo.

Third level description & access

100	1	Rainger, Ralph, $d 1901-1942.
240	10	Big broadcast. $p Please. $s Vocal score
245	10	Please : $b song / $c words by Leo Robin ; music by Ralph Rainger.
246	33	Big broadcast
* 246	1	$i First line of text: $a Are you list'ning? Are you bored?
* 260		New York (1619 Broadway, New York, N.Y.) : $b Famous Music, $c c1932.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		Voice range indicated on t.p.
500		"From the Paramount picture 'The big broadcast'"—Caption.
500		"Famous standard publications."
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Robin, Leo.
* 730	00	Big broadcast (Motion picture)
* 710	2	Famous Music Corporation.


The
ROUGH
RIDERS
March
by
Hugo Riesenfeld
As Played at the
Presentation of the
Paramount Picture
"The Rough Riders"
SAM FOX PUB. CO.
CLEVELAND
NEW YORK
LONDON · PARIS · BERLIN · MELBOURNE
Representatives in Other Important Centers

First level description & access

Main entry:	Riesenfeld, Hugo, 1879-1939.
Title:	The Rough Riders : march.
Published:	Cleveland : Sam Fox, c1927.
Physical desc.:	3 p. of music.

Second level description & access

Main entry:	Riesenfeld, Hugo, 1879-1939.
Title:	The Rough Riders : march / by Hugo Riesenfeld.
Published:	Cleveland : Sam Fox, c1927.
Physical desc.:	3 p. of music ; 31 cm.
Note:	For piano.
Note:	Illustrated t.p.
Subject:	United States. Army. Volunteer Cavalry, 1st — Songs and music.
Subject:	United States — Spanish-American war, 1898 — Songs and music.
Subject:	Marches (Piano)

Third level description & access

Main entry:	Riesenfeld, Hugo, 1879-1939.
Title:	The Rough Riders : march / by Hugo Riesenfeld.
Published:	Cleveland : Sam Fox, c1927.
Physical desc.:	3 p. of music ; 31 cm.
Note:	For piano.
* Note:	Illustrated t.p. by Ray Parmelee of a mounted Rough Rider going into battle.
Note:	"As played at the presentation of the Paramount picture 'The Rough Riders'."
Subject:	United States. Army. Volunteer Cavalry, 1st — Songs and music.
Subject:	United States — Spanish-American war, 1898 — Songs and music.
* Subject:	United States. Army. Volunteer Cavalry, 1st — Pictorial works.
Subject:	Marches (Piano)
Subject:	Motion picture music — Excerpts, Arranged.
* Added entry:	Parmelee, Ray.
Added entry:	Rough riders (Motion picture)
* Added entry:	Sam Fox Publishing Co.

MARC tags

First level description & access

100	1	Riesenfeld, Hugo, $d 1879-1939.
245	14	The Rough Riders : $b march.
260		Cleveland : $b Sam Fox, $c c1927.
300		3 p. of music.

Second level description & access

100	1	Riesenfeld, Hugo, $b 1879-1939.
245	14	The Rough Riders : $b march / $c by Hugo Riesenfeld.
260		Cleveland : $b Sam Fox, $c c1927.
300		3 p. of music ; $c 31 cm.
500		For piano.
500		Illustrated t.p.
610	10	United States. $b Army. $b Volunteer Cavalry, 1st $v Songs and music.
651	10	United States $y Spanish-American war, 1898 $v Songs and music.
650	0	Marches (Piano)

Third level description & access

100	1	Riesenfeld, Hugo, $d 1879-1939.
245	14	The Rough Riders : $b march / $c by Hugo Riesenfeld.
260		Cleveland : $b Sam Fox, $c c1927.
300		3 p. of music ; $c 31 cm.
500		For piano.
* 500		Illustrated t.p. by Ray Parmelee of a mounted Rough Rider going into battle.
500		"As played at the presentation of the Paramount picture 'The Rough Riders'."
610	10	United States. $b Army. $b Volunteer Cavalry, 1st $v Songs and music.
651	10	United States $y Spanish-American war, 1898 $v Songs and music.
* 610	10	United States. $b Army. $b Volunteer Cavalry, 1st $v Pictorial works.
650	0	Marches (Piano)
650	0	Motion picture music $v Excerpts, Arranged.
* 700	1	Parmelee, Ray.
730	00	Rough riders (Motion picture)
* 710	2	Sam Fox Publishing Co.

SHE WAS BORN IN OLD VIRGINIA

WRITTEN BY
LANGHORNE

COMPOSED BY
WHITTEMORE

AS SUNG BY THE
CALIFORNIA NIGHTINGALE
RUTH WHITE.

IN DENAVE DAVIS'
"ADONIS"
AT THE BIJOU THEATRE
NEW YORK.

PUBLISHED BY LANGHORNE MUSIC CO AND SOLD AT 50 CTS A COPY

MUSICAL SUPPLEMENT OF THE NEW YORK JOURNAL & ADVERTISER JUNE 11 1899

First level description & access

Main entry:	Whittemore, Robert E.
Title:	She was born in old Virginia.
Published:	[New York] : Langhorne Music Co., 1899.
Physical desc.:	1 score ([4] p.)

Second level description & access

Main entry:	Whittemore, Robert E.
Title:	She was born in old Virginia / written by J. Vickery Langhorne ; music by Robert E. Whittemore.
Published:	[New York] : Langhorne Music Co., 1899, c1898.
Physical desc.:	1 score ([4] p.) ; 35 cm.
Note:	For voice and piano.
Note:	Illustrated t.p.
Subject:	Songs with piano.
Added entry:	Langhorne, J. Vickery.

Third level description & access

Main entry:	Whittemore, Robert E.
Title:	She was born in old Virginia / written by J. Vickery Langhorne ; music by Robert E. Whittemore.
* Title variant:	You may all talk of your beauties
Published:	[New York] : Langhorne Music Co., 1899, c1898.
Physical desc.:	1 score ([4] p.) ; 35 cm.
Note:	For voice and piano.
* Note:	"Musical supplement of the New York Journal & Advertiser, June 11, 1899."
Note:	First line of text: You may all talk of your beauties.
* Note:	Illustrated t.p. by L. Kerr printed in color with black & white portrait of Ruth White: the illustration depicts a circus clown playing trombone, a pig and a poodle.
Subject:	Songs with piano.
* Subject:	White, Ruth $v Pictorial works.
* Subject:	Clowns -- Pictorial works.
* Subject:	Trombones -- Pictorial works.
* Subject:	Animals -- Pictorial works.
Added entry:	Langhorne, J. Vickery.
* Added entry:	Kerr, L.
* Added entry:	Langhorne Music Co.
* Series:	New York Journal & Advertiser.

MARC tags

First level description & access

100	1	Whittemore, Robert E.
245	10	She was born in old Virginia.
260		[New York] : $b Langhorne Music Co., $c 1899.
300		1 score ([4] p.)

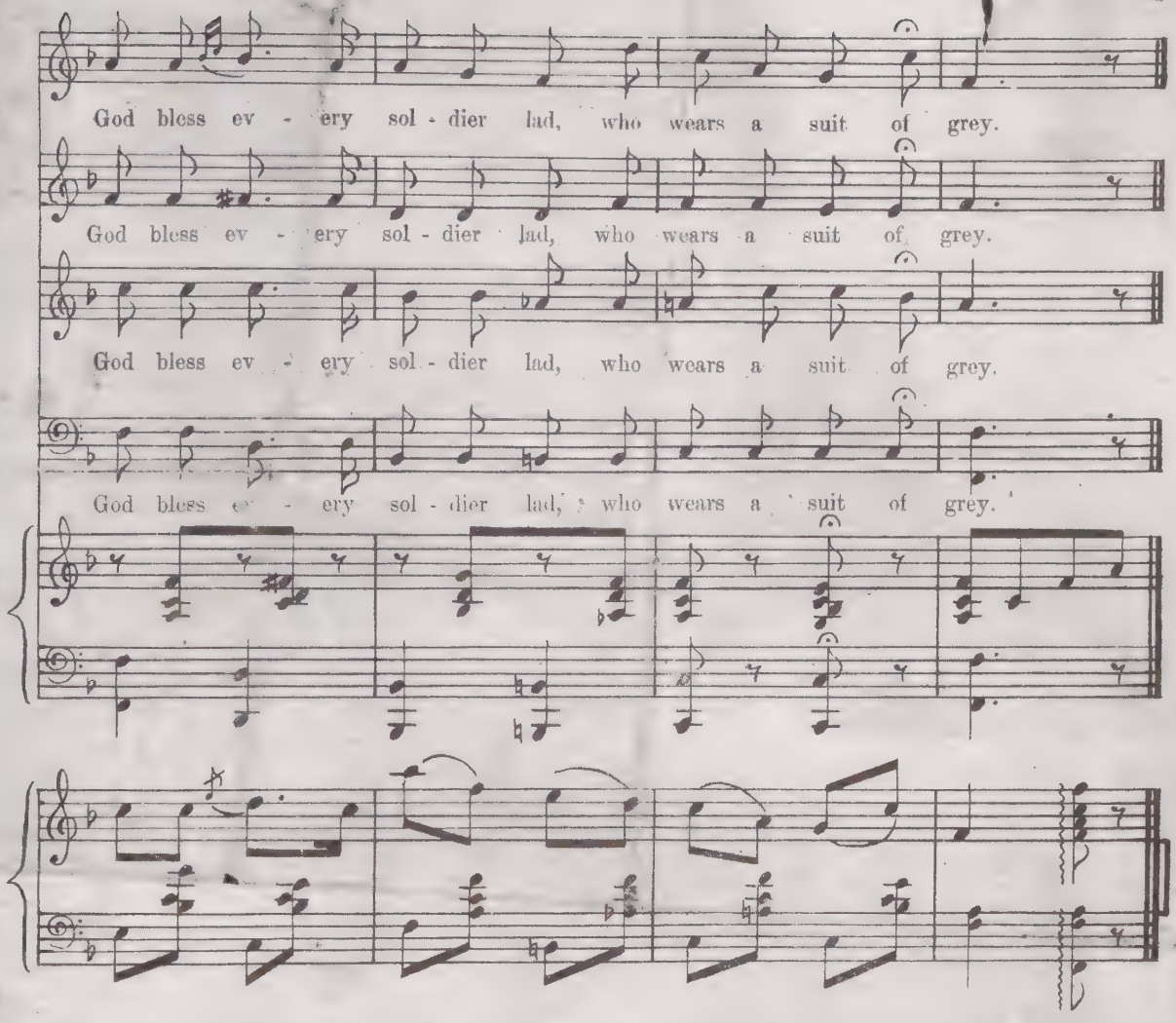
Second level description & access

100	1	Whittemore, Robert E.
245	10	She was born in old Virginia / $c written by J. Vickery Langhorne ; music by Robert E. Whittemore.
260		[New York] : $b Langhorne Music Co., $c 1899, c1898.
300		1 score ([4] p.) ; $c 35 cm.
500		For voice and piano.
500		Illustrated t.p.
650	0	Songs with piano.
700	1	Langhorne, J. Vickery.

Third level description & access

100	1	Whittemore, Robert E.
245	10	She was born in old Virginia / $c written by J. Vickery Langhorne ; music by Robert E. Whittemore.
* 246	1	$i First line of text: $a You may all talk of your beauties
260		[New York] : $b Langhorne Music Co., $c 1899, c1898.
300		1 score ([4] p.) ; $c 35 cm.
500		For voice and piano.
* 500		"Musical supplement of the New York Journal & Advertiser, June 11, 1899."
* 500		Illustrated t.p. by L. Kerr printed in color with black & white portrait of Ruth White: the illustration depicts a circus clown playing trombone, a pig and a poodle.
650	0	Songs with piano.
* 600	10	White, Ruth $v Pictorial works.
* 650	0	Clowns $v Pictorial works.
* 650	0	Trombones $v Pictorial works.
* 650	0	Animals $v Pictorial works.
700	1	Langhorne, J. Vickery.
* 700	1	Kerr, L.
* 710	2	Langhorne Music Co.
* 830	0	New York Journal & Advertiser.

THE FLOWERS COLLECTION


God bless ev - ery sol - dier lad, who wears a suit of grey.
God bless ev - ery sol - dier lad, who wears a suit of grey.
God bless ev - ery sol - dier lad, who wears a suit of grey.
God bless ev - ery sol - dier lad, who wears a suit of grey.

Brass buttons and gold lace I know are beautiful to view,
And then, to tell the honest truth, I own I like them too;
Yet should a thousand officers come crowding round to-day,
I'd scorn them for a lad who wears a simple suit of grey!

Chorus.—Hurrah, hurrah, etc.

God bless our Southern soldiers! for every one is dear,
And God defend each gallant form no matter what they wear;
For each has acted well his part, yet still in truth I say,
The bravest of the brave are those who wear a suit of grey!

Chorus.—Hurrah, hurrah, etc.

Tho' torn and faded be each coat, their buttons tarnished too,
I know beneath each soldier's dress a Southern heart beats true;
We honor every gallant son who fights for us to-day,
And Heaven protect the noble boys who wear the suit of grey!

Chorus.—Hurrah, hurrah, etc.

They bravely strike for Freedom, and on the battle-field,
They are the first to strike a blow, and they the last to yield:
At Richmond and Manassas who was it won the day?
It was our noble Southern boys all clad in suits of grey!

Chorus.—Hurrah, hurrah, etc.

God bless our Southern soldiers! for each we breathe a prayer,
And over every fallen son we shed a mourners tear!
Oh! sacred be the graves of those who died so far away,
And honored be each one who sleeps clad in the suit of grey!

[*Omit Chorus to this verse.*]

Round every patriot soldier's brow the laurel wreath entwines,
And round the battle-flag they bear, a ray of glory shines:
And when the foe is conquered with pride we then will say,
All honor to the noble boys, who wear the suit of grey!

Chorus.—Hurrah, hurrah, etc.

In the case of missing title pages, cataloging should always be at the second level or above, so that the imperfections may be noted.

First level description & access

Main entry:	Ilsley, E. Clarke.
Title:	[The soldier's suit of grey]
Published:	[Augusta, Ga. : Blackmar, c1864]
Physical desc.:	1 score (5 p.)

Second level description & access

Main entry:	Ilsley, E. Clarke.
Title:	[The soldier's suit of grey / words by Carrie B. Sinclair ; music by E. Clarke Ilsley]
Published:	[Augusta, Ga. : Blackmar & Bro., c1864]
Physical desc.:	1 score (5 p.) ; 31 cm.
Note:	For chorus (SATB) and piano.
Note:	Library's copy imperfect: all before p. 5 wanting. Title and imprint information taken from Parrish & Willingham. $5 NcD.
Subject:	Popular music — United States — To 1901.
Subject:	United States — History — Civil War, 1861-1865 — Songs and music.
Added entry:	Sinclair, Carrie Bell, d. 1839.

Third level description & access

Main entry:	Ilsley, E. Clarke.
Title:	[The soldier's suit of grey / words by Carrie B. Sinclair ; music by E. Clarke Ilsley]
* Title variant:	I'v [sic] seen some handsome uniforms deck'd off with buttons bright
* Title variant:	Hurrah! hurrah! hurrah! for Southern boys we say
Published:	[Augusta, Ga. : Blackmar & Bro., c1864]
Physical desc.:	1 score (5 p.) ; 31 cm.
Note:	For chorus (SATB) and piano.
Note:	Lithographed by J.T. Paterson & Co.
Citation:	Parrish & Willingham. Confederate imprints, 7462.
Citation:	Crandall, 3816.
Note:	Library's copy imperfect: all before p. 5 wanting. Title and imprint information taken from Parrish & Willingham.
Subject:	Popular music — United States — To 1901.
Subject:	United States — History — Civil War, 1861-1865 — Songs and music.
Added entry:	Sinclair, Carrie Bell, b. 1839.
* Added entry:	Paterson, James T.
* Added entry:	Blackmar & Bro.

MARC tags

First level description & access

100	1	Ilsley, E. Clarke.
245	14	[The soldier's suit of grey]
260		[Augusta, Ga. : $b Blackmar, $c c1864]
300		1 score (5 p.)

Second level description & access

100	1	Ilsley, E. Clarke.
245	14	[The soldier's suit of grey / $c words by Carrie B. Sinclair ; music by E. Clarke Ilsley]
260		[Augusta, Ga. : $b Blackmar & Bro., $c c1864]
300		1 score (5 p.) ; 31 cm.
500		For chorus (SATB) and piano.
500		Library's copy imperfect: all before p. 5 wanting. Title and imprint information taken from Parrish & Willingham. $5 NcD.
650	0	Popular music $z United States $y To 1901.
651	0	United States $x History $y Civil War, 1861-1865 $v Songs and music.
700	1	Sinclair, Carrie Bell, $d b. 1839.

Third level description & access

100	1	Ilsley, E. Clarke.
245	14	[The soldier's suit of grey / $c words by Carrie B. Sinclair ; music by E. Clarke Ilsley]
* 246	3	$i First line of text: $a I'v seen some handsome uniforms deck'd off with buttons bright
* 246	1	$i First line of refrain: $a Hurrah! hurrah! hurrah! for Southern boys we say
260		[Augusta, Ga. : $b Blackmar & Bro., $c c1864]
300		1 score (5 p.) ; $c 31 cm.
500		For chorus (SATB) and piano.
500		Lithographed by J.T. Paterson & Co.
510	4	Parrish & Willingham. Confederate imprints, $c 7462.
510	4	Crandall, $c 3816.
500		Library's copy imperfect: all before p. 5 wanting. Title and imprint information taken from Parrish & Willingham. $5 NcD.
* 500		First line of text: I'v [sic] seen some handsome uniforms deck'd off with buttons bright.
650	0	Popular music $z United States $y To 1901.
651	0	United States $x History $y Civil War, 1861-1865 $v Songs and music.
700	1	Sinclair, Carrie Bell, $d b. 1839.
* 700	1	Paterson, James T.
* 710	2	Blackmar & Bro.

34
ST. LOUIS WOMAN
Words and Music by
BETTY LAIDLAW
AND
BOB LIVELY
From the Motion Picture
ST LOUIS WOMAN
WITH
JEANETTE LOFF • JOHN MACK BROWN
A SCREENCRAFT PRODUCTION
Presented by
SHOWMENS PICTURES, INC.
D. J. MOUNTAN, President
MILLS MUSIC
Music Publishers

First level description & access

Main entry:	Laidlaw, Betty.
Title:	St. Louis woman.
Published:	New York : Mills Music, c1934.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Laidlaw, Betty.
Uniform title:	St. Louis woman. St. Louis woman. Vocal score
Title:	St. Louis woman / words and music by Betty Laidlaw and Bob Lively.
Title variant:	Saint Louis woman
Published:	New York : Mills Music, c1934.
Physical desc.:	1 vocal score (5 p.) ; 31 cm.
Note:	For voice and piano; chord diagrams for ukulele and chord symbols for guitar.
Note:	"From the motion picture St. Louis woman with Jeanette Loff [and] John Mack Brown."
Note:	Illustrated t.p.
Note:	Caption title: Saint Louis woman.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Popular music — United States — 1931-1940.
Added entry:	Lively, Robert.

Third level description & access

Main entry:	Laidlaw, Betty.
Uniform title:	St. Louis woman. St. Louis woman. Vocal score
Title:	St. Louis woman / words and music by Betty Laidlaw and Bob Lively.
Title variant:	Saint Louis woman
* Title variant:	Who's got rhythm in her thighs
* Title variant:	She will play if you pay
* Published:	New York (1619 Broadway, New York, N.Y.) : Mills Music, c1934.
Physical desc.:	1 vocal score (5 p.) ; 31 cm.
Note:	For voice and piano; chord diagrams for ukulele and chord symbols for guitar.
Note:	"From the motion picture St. Louis woman with Jeanette Loff [and] John Mack Brown."
Note:	Illustrated t.p. with show girl and chorus line.
Note:	Caption title: Saint Louis woman.
* Note:	First line of text: Who's got rhythm in her thighs.
* Note:	First line of refrain: She will play if you pay.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
Subject:	Popular music — United States — 1931-1940.
Added entry:	Lively, Robert.
Added entry:	Saint Louis woman (Motion picture)
* Added entry:	Mills Music.

MARC tags

First level description & access

100	1	Laidlaw, Betty.
245	10	St. Louis woman.
260		New York : $b Mills Music, $c c1934.
300		1 vocal score (5 p.)

Second level description & access

100	1	Laidlaw, Betty.
240	10	St. Louis woman. $b St. Louis woman. $s Vocal score
245	10	St. Louis woman / $c words and music by Betty Laidlaw and Bob Lively.
246	36	Saint Louis woman
260		New York : $b Mills Music, $c c1934.
300		1 vocal score (5 p.) ; $c 31 cm.
500		For voice and piano; chord diagrams for ukulele and chord symbols for guitar.
500		"From the motion picture St. Louis woman with Jeanette Loff [and] John Mack Brown."
500		Illustrated t.p.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Popular music — United States — 1931-1940.
700	1	Lively, Robert.

Third level description & access

100	1	Laidlaw, Betty.
240	10	St. Louis woman. $p St. Louis woman. $s Vocal score
245	10	St. Louis woman / $c words and music by Betty Laidlaw and Bob Lively.
246	36	Saint Louis woman
* 246	1	$i First line of text: $a Who's got rhythm in her thighs
* 246	1	$i First line of refrain: $a She will play if you pay
* 260		New York (1619 Broadway, New York, N.Y.) : $b Mills Music, $c c1934.
300		1 vocal score (5 p.) ; $c 31 cm.
500		For voice and piano; chord diagrams for ukulele and chord symbols for guitar.
500		"From the motion picture St. Louis woman with Jeanette Loff [and] John Mack Brown."
500		Illustrated t.p. with show girl and chorus line.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
650	0	Popular music $z United States $y 1931-1940.
700	1	Lively, Robert.
730	00	Saint Louis woman (Motion picture)
* 710	2	Mills Music.

TO

LYMAN WHEELER, ESQ.

Boston, Mass.

Five Songs

for

Contralto or Baritone

BY

DUDLEY BUCK.

OP. 76.

No. 1.	MORNING-LAND	50 cts
No. 2.	SPRING SONG	"
No. 3.	EXPECTANCY	"
No. 4.	SUNSET	"
No. 5.	STORM AND SUNSHINE	"

Also published, by the same Author: Creole Lover's Song, for Contralto or Soprano, 50 cts. nett.

NEW-YORK.

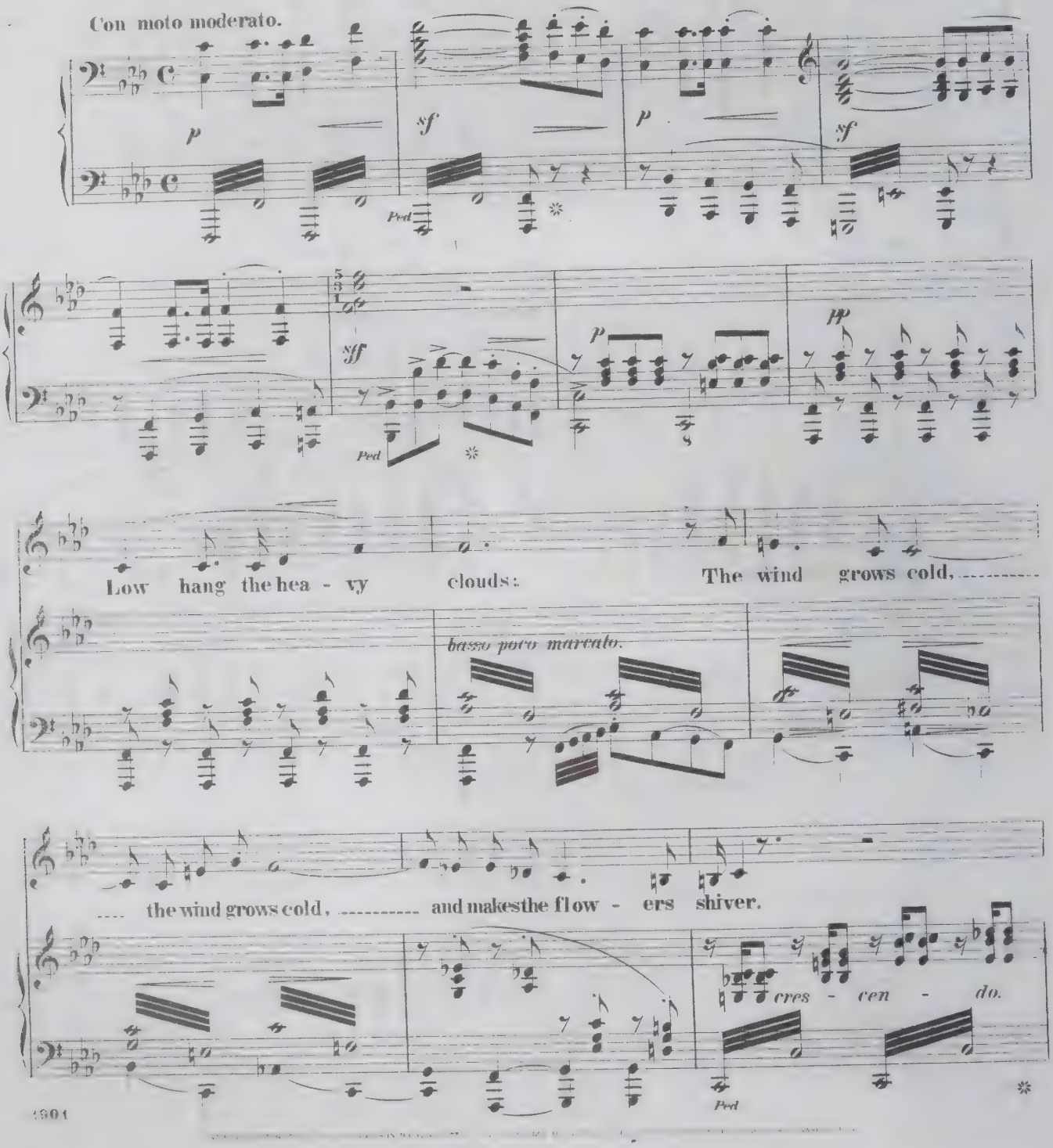
G. SCHIRMER, 701 BROADWAY.

Copyright 1877 by G. Schirmer

STORM AND SUNSHINE.

Words by ***MARGARET EYTINGE.***

Music by ***DUDLEY BUCK.*** *Op. 76.*
No 5.



Cataloged as a set

First level description & access

Main entry:	Buck, Dudley, 1839-1909.
Title:	Five songs for contralto or baritone, op. 76.
Published:	New York : Schirmer, c1877.
Physical desc.:	1 score (5 v.)

Second level description & access

Main entry:	Buck, Dudley, 1839-1909.
Uniform title:	Songs, op. 76
Title:	Five songs for contralto or baritone, op. 76 / by Dudley Buck.
Published:	New York : Schirmer, c1877.
Physical desc.:	1 score (5 v.) ; 33 cm.
Pub./Pl. no.:	Pl. no. (v. 5): 1901.
Contents note:	1. Morning-land — 2. Spring song — 3. Expectancy — 4. Sunset — 5. Storm and sunshine.
Subject:	Songs (Medium voice) with piano.

Third level description & access

Main entry:	Buck, Dudley, 1839-1909.
Uniform title:	Songs, op. 76
Title:	Five songs for contralto or baritone, op. 76 / by Dudley Buck.
* Published:	New York (701 Broadway, New York, NY) : Schirmer, c1877.
Physical desc.:	1 score (5 v.) ; 33 cm.
Pub./Pl. no.:	Pl. no. (v. 5): 1901.
* Note:	"To Lyman Wheeler, esq."
* Note:	Title page engraved by Stackpole.
Contents note:	1. Morning-land — 2. Spring song — 3. Expectancy — 4. Sunset — 5. Storm and sunshine.
Subject:	Songs (Medium voice) with piano.
* Added entry:	Stackpole, Patrick M.
* Added entry:	G. Schirmer, Inc.

Cataloged as a single title

First level description & access

Main entry:	Buck, Dudley, 1839-1909.
Title:	Storm and sunshine.
Published:	New York : Schirmer, c1877.
Physical desc.:	1 score (5 p.)

Second level description & access

Main entry:	Buck, Dudley, 1839-1909.
Uniform title:	Songs, op. 76. No. 5, Storm and sunshine
Title:	Storm and sunshine : op. 76, no. 3 / words by Margaret Eytinge ; music by Dudley Buck.
Published:	New York : Schirmer, c1877.
Physical desc.:	1 score (5 p.) ; 33 cm.
Note:	For contralto or baritone voice and piano.
Note:	Caption title.

Pub./Pl. no.:	Pl. no.: 1901.
Subject:	Songs (Medium voice) with piano.
Added entry:	Elliot, Madge, b. 1833.

Third level description & access

Main entry:	Buck, Dudley, 1839-1909.
Uniform title:	Songs, op. 76. No. 5, Storm and sunshine
Title:	Storm and sunshine : op. 76, no. 3 / words by Margaret Eytinge ; music by Dudley Buck.
* Title variant:	Low hang the heavy clouds
* Published:	New York (701 Broadway, New York, NY) : Schirmer, c1877.
Physical desc.:	1 score (5 p.) ; 33 cm.
Note:	For contralto or baritone voice and piano.
Note:	Caption title.
Pub./Pl. no.:	Pl. no.: 1901.
* Note:	First line of text: Low hang the heavy clouds.
* Note:	"To Lyman Wheeler, esq."
Subject:	Songs (Medium voice) with piano.
Added entry:	Elliot, Madge, b. 1833.
* Added entry:	G. Schirmer, Inc.

MARC tags

Cataloged as a set

First level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
240	10	Songs, $n op. 76
245	00	Five songs for contralto or baritone, $b op. 76.
260		New York : $b Schirmer, $c c1877.
300		1 score (5 v.)

Second level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
240	10	Songs, $n op. 76
245	00	Five songs for contralto or baritone, $b op. 76 / $c by Dudley Buck.
260		New York : $b Schirmer, $c c1877.
300		1 score (5 v.) ; $c 33 cm.
500		Pl. no. (v. 5): $c 1901.
505	0	1. Morning-land — 2. Spring song — 3. Expectancy — 4. Sunset — 5. Storm and sunshine.
650	0	Songs (Medium voice) with piano.

Third level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
240	10	Songs, $n op. 76
245	00	Five songs for contralto or baritone, op. 76 / $c by Dudley Buck.

* 260		New York (701 Broadway, New York, NY) : $b Schirmer, $c c1877.
300		1 score (5 v.) ; $c 33 cm.
500		Pl. no. (v. 5): 1901.
* 500		"To Lyman Wheeler, esq."
* 500		Title page engraved by Stackpole.
505	0	1. Morning-land — 2. Spring song — 3. Expectancy — 4. Sunset — 5. Storm and sunshine.
650	0	Songs (Medium voice) with piano.
* 700	1	Stackpole, Patrick M.
* 710	2	G. Schirmer, Inc.

Cataloged as a single title

First level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
245	10	Storm and sunshine.
260		New York : $b Schirmer, $c c1877.
300		1 score (5 p.)

Second level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
240	10	Songs, $n op. 76. $n No. 5, $p Storm and sunshine
245	10	Storm and sunshine : $b op. 76, no. 3 / $c words by Margaret Eytinge ; music by Dudley Buck.
260		New York : $b Schirmer, $c c1877.
300		1 score (5 p.) ; $c 33 cm.
500		For contralto or baritone voice and piano.
500		Caption title.
650	0	Songs (Medium voice) with piano.
700	1	Elliot, Madge, $d b. 1833.

Third level description & access

028	20	1901 $b Schirmer
100	1	Buck, Dudley, $d 1839-1909.
240	1	Songs, $n op. 76. $n No. 5, $p Storm and sunshine
245	10	Storm and sunshine : $b op. 76, no. 3 / $c words by Margaret Eytinge ; music by Dudley Buck.
* 246	1	$i First line of text: $a Low hang the heavy clouds
* 260		New York (701 Broadway, New York, NY) : $b Schirmer, $c c1877.
300		1 score (5 p.) ; $c 33 cm.
500		For contralto or baritone voice and piano.
500		Caption title.
* 500		"To Lyman Wheeler, esq."
650	0	Songs (Medium voice) with piano.
700	1	Elliot, Madge, $d b. 1833.
* 710	2	G. Schirmer, Inc.

STROLLING WITH YOUR SUMMER GIRL

Words and

Music by

LEW P. BENDERNAGEL

Published by
Permission of
Joyce, Ruby &
Bendernagel,
Brooklyn, N. Y.,
Owners of the
Copyright.

First level description & access

Main entry:	Bendernagel, Lew P.
Title:	Strolling with your summer girl.
Published:	New York : New York American and Journal, 1906.
Physical desc.:	1 score ([4] p.)

Second level description & access

Main entry:	Bendernagel, Lew P.
Title:	Strolling with your summer girl / words and music by Lew P. Bendernagel.
Published:	New York : New York American and Journal, 1906.
Physical desc.:	1 score ([4] p.) ; 36 cm.
Note:	For voice and piano.
Note:	"Music section, New York American and Journal, Sunday, June 24, 1906, pages 5-8."
Note:	Illustrated t.p.
Subject:	Songs with piano.
Subject:	Popular music — United States — 1901-1910.
Series:	New York American and Journal.

Third level description & access

Main entry:	Bendernagel, Lew P.
Title:	Strolling with your summer girl / words and music by Lew P. Bendernagel.
* Title variant:	When the winter time is over
* Title variant:	Strolling with your "summer girl"
Published:	New York : New York American and Journal, 1906.
Physical desc.:	1 score ([4] p.) ; 36 cm.
Note:	For voice and piano.
* Note:	"Music section, New York American and Journal, Sunday, June 24, 1906, pages 5-8." The newspaper was published by William Randolph Hearst.
Note:	Illustrated t.p. depicts a fashionably-dressed couple.
Note:	First line of text: When the winter time is over.
* Note:	First line of refrain: Strolling with your "summer girl."
Subject:	Songs with piano.
Subject:	Popular music — United States — 1901-1910.
* Subject:	Couples. [This is a term from the *Thesaurus for Graphic Materials*]
* Subject:	Clothing & dress — United States. [This is a term from the *Thesaurus for Graphic Materials*]
* Added entry:	Hearst, William Randolph, $d 1863-1951.
Series:	New York American and Journal.

MARC tags

First level description & access

100	1	Bendernagel, Lew P.
245	10	Strolling with your summer girl.
260		New York : $b New York American and Journal, $c 1906.
300		1 score ([4] p.)

Second level description & access

100	1	Bendernagel, Lew P.
245	10	Strolling with your summer girl / $c words and music by Lew P. Bendernagel.
260		New York : $b New York American and Journal, $c 1906.
300		1 score ([4] p.) ; $c 36 cm.
500		For voice and piano.
500		"Music section, New York American and Journal, Sunday, June 24, 1906, pages 5-8."
500		Illustrated t.p.
650	0	Songs with piano.
650	0	Popular music $z United States $y 1901-1910.
830	0	New York American and Journal.

Third level description & access

100	1	Bendernagel, Lew P.
245	10	Strolling with your summer girl / $c words and music by Lew P. Bendernagel.
* 246	1	$i First line of text: $a When the winter time is over
* 246	1	$i First line of refrain: $a Strolling with your "summer girl"
260		New York : $b New York American and Journal, $c 1906.
300		1 score ([4] p.) ; $c 36 cm.
500		For voice and piano.
* 500		"Music section, New York American and Journal, Sunday, June 24, 1906, pages 5-8." The newspaper was published by William Randolph Hearst.
500		Illustrated t.p. depicts a fashionably-dressed couple.
650	0	Songs with piano.
650	0	Popular music $z United States $y 1901-1910.
* 653		Couples. [This is a term from the *Thesaurus for Graphic Materials*]
* 653		Clothing & dress $z United States. [This is a term from the *Thesaurus for Graphic Materials*]
700	1	Hearst, William Randolph, $d 1863-1951.
830	0	New York American and Journal.

Lyrics by LEO ROBIN • Music by RALPH RAINGER

TAKE IT FROM THERE

Betty Grable · George Montgomery · Cesar Romero

in the 20th CENTURY-FOX picture

CONEY ISLAND

with CHARLES WINNINGER · PHIL SILVERS

Directed by Walter Lang · Produced by William Perlberg

PHOTOGRAPHED IN TECHNICOLOR

© MILLER MUSIC CORPORATION

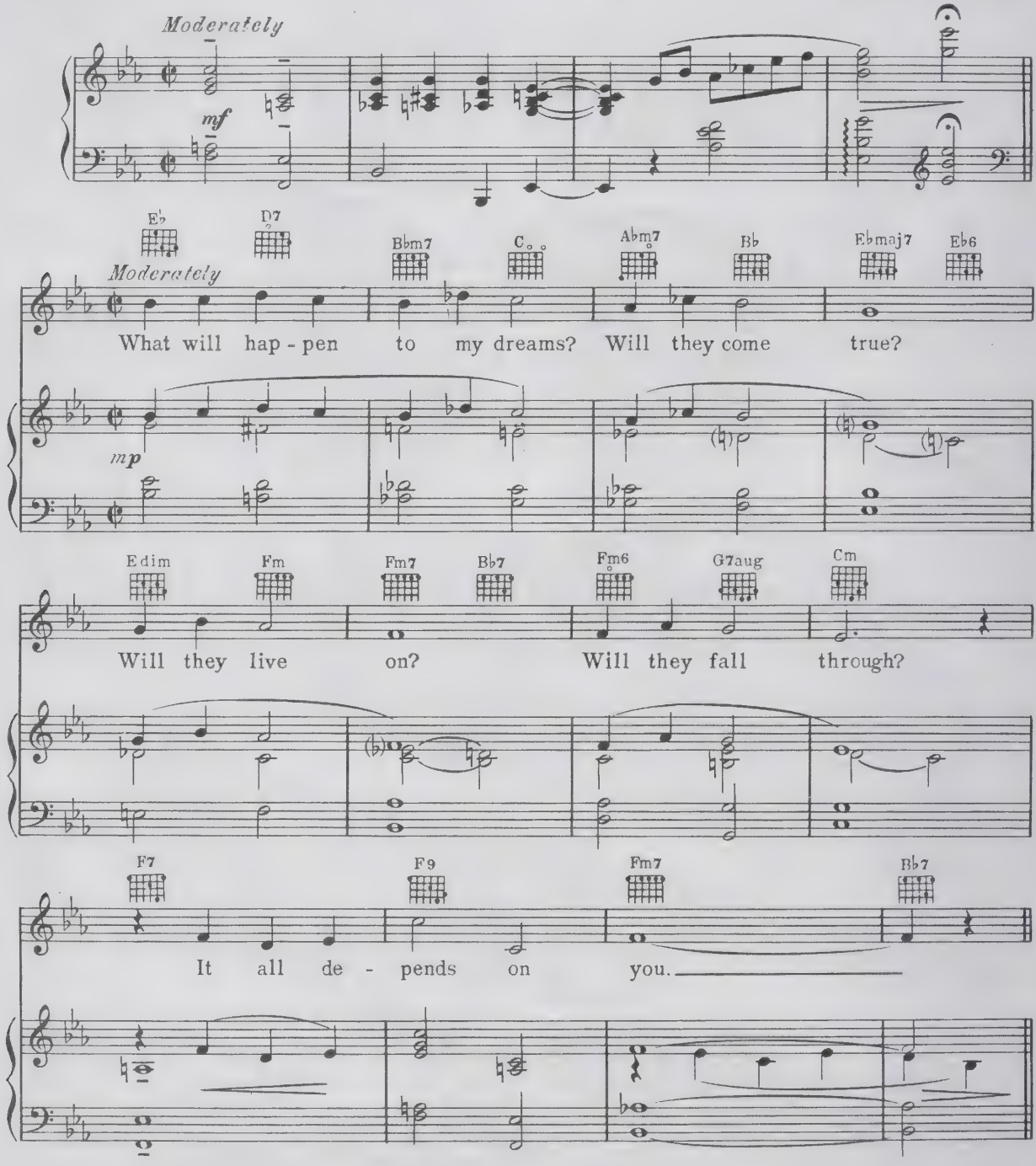
Sung by Betty Grable

TAKE IT FROM THERE

From the 20th Century-Fox Picture "CONEY ISLAND"

Lyric by
LEO ROBIN

Music by
RALPH RAINGER



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HSM 66267

ADVANCE ARTIST COPY

Please announce title of production when **BROADCASTING THIS NUMBER**

From the 20th Century-Fox Picture

"CONEY ISLAND"

TAKE IT FROM THERE

LYRIC BY

LEO ROBIN

MUSIC BY

RALPH RAINGER

MILLER MUSIC, INC.

1629 BROADWAY • NEW YORK

Note that the caption page of the "Advance Artist Copy" is identical to the "Original." The only differences in the cataloging are that the "Advance Artist Copy" has a Musical Presentation Statement (254), lacks the "illustrated title page" statements, and, optionally, includes the publisher's address.

First level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Title:	Take it from there.
Published:	[New York] : Miller Music, c1942.
Physical desc.:	1 vocal score (5 p.)
Note:	Pl. no.: 563-3.

Second level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Uniform title:	Coney Island. Take it from there. Vocal score
Title:	Take it from there / lyrics by Leo Robin ; music by Ralph Rainger.
Title variant:	Coney Island
Published:	[New York] : Miller Music, c1942.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar.
Note:	From the 20th Century Fox picture Coney Island.
Note:	Illustrated t.p.
Pub./Pl. no.:	Pl. no.: 563-3.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Robin, Leo.

Third level description & access

Main entry:	Rainger, Ralph, 1901-1942.
Uniform title:	Coney Island. Take it from there. Vocal score
Title:	Take it from there / lyrics by Leo Robin ; music by Ralph Rainger.
* Title variant:	Coney Island
* Title variant:	What will happen to my dreams?
Published:	[New York] : Miller Music, c1942.

For the Advance Artist copy:

Presentation:	Advance artist copy.
* Published:	New York (1629 Broadway, New York, NY) : Miller Music, c1942.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar.
Note:	From the 20th Century Fox picture Coney Island.
Note:	Illustrated t.p. with photographs of Betty Grable, George Montgomery, and Cesar Romero.
* Note:	"Sung by Betty Grable"—Caption.
* Note:	First line of text: What will happen to my dreams?
Pub./Pl. no.:	Pl. no.: 563-3.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
* Subject:	Grable, Betty, 1916-1973 — Portraits.
* Subject:	Montgomery, George, 1916- — Portraits.

* Subject:	Romero, Cesar, 1907-1994 — Portraits.
Subject:	Coney Island (New York, N.Y.) — Songs and music.
Added entry:	Robin, Leo.
Added entry:	Coney Island (Motion picture)
* Added entry:	Miller Music.

MARC tags

First level description & access

028	22	563-3 $b Miller Music
100	1	Rainger, Ralph, $d 1901-1942.
245	10	Take it from there.
260		[New York] : $b Miller Music, $c c1942.
300		1 vocal score (5 p.)

Second level description & access

028	22	563-3 $b Miller Music
100	1	Rainger, Ralph, $d 1901-1942.
240	10	Coney Island. $p Take it from there. $s Vocal score
245	10	Take it from there / $c lyrics by Leo Robin ; music by Ralph Rainger.
246	30	Coney Island
260		[New York] : $b Miller Music, $c c1942.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar.
500		From the 20th Century Fox picture Coney Island.
500		Illustrated t.p.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Robin, Leo.

Third level description & access

028	22	563-3 $b Miller Music
100	1	Rainger, Ralph, $d 1901-1942.
240	10	Coney Island. $p Take it from there. $s Vocal score
245	10	Take it from there / $c lyrics by Leo Robin ; music by Ralph Rainger.
246	30	Coney Island
* 246	1	$i First line of text: $a What will happen to my dreams?
260		[New York] : $b Miller Music, $c c1942.

For the Advance Artist copy:

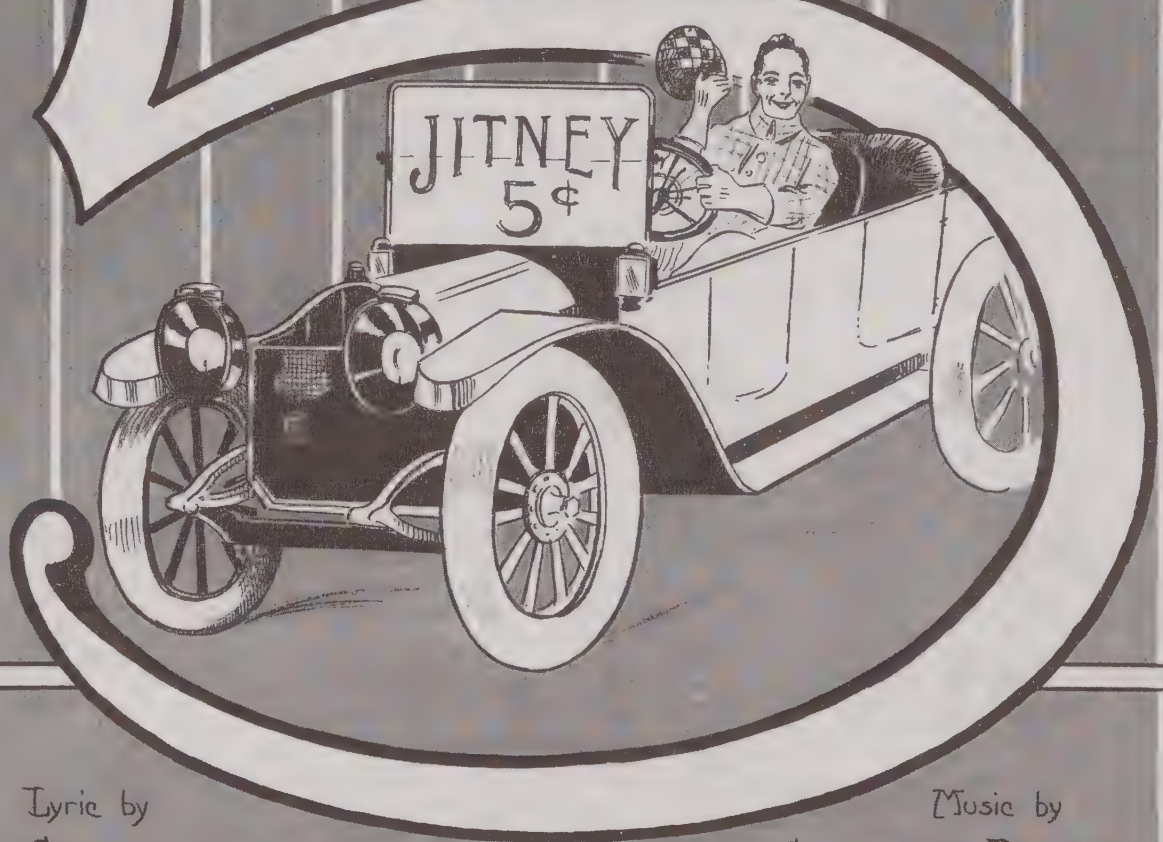
254		Advance artist copy.
* 260		New York (1629 Broadway, New York, NY) : $b Miller Music, $c c1942.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar.
500		From the 20th Century Fox picture Coney Island.
500		Illustrated t.p. with photographs of Betty Grable, George Montgomery, and Cesar Romero.
* 500		"Sung by Betty Grable"—Caption.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.

* 600	10	Grable, Betty, $d 1916-1973 $v Portraits.
* 600	10	Montgomery, George, $d 1916- $v Portraits.
* 600	10	Romero, Cesar, $d 1907-1994 $v Portraits.
651	0	Coney Island (New York, N.Y.) $v Songs and music.
700	1	Robin, Leo.
730	00	Coney Island (Motion picture)
* 710	2	Miller Music.

THE SENSATIONAL NOVELTY SONG OF THE SEASON

TAKE ME OUT IN A Jitney Bus

(AND POSE AS A MILLIONAIRE)



Lyric by

JOE GARRAHAN

EASTERN MUSIC Co
MUSIC PUBLISHERS,
CAESAR MISCH B'LD'G,
PROVIDENCE — R.I.

Music by

CHARLES RUDDY

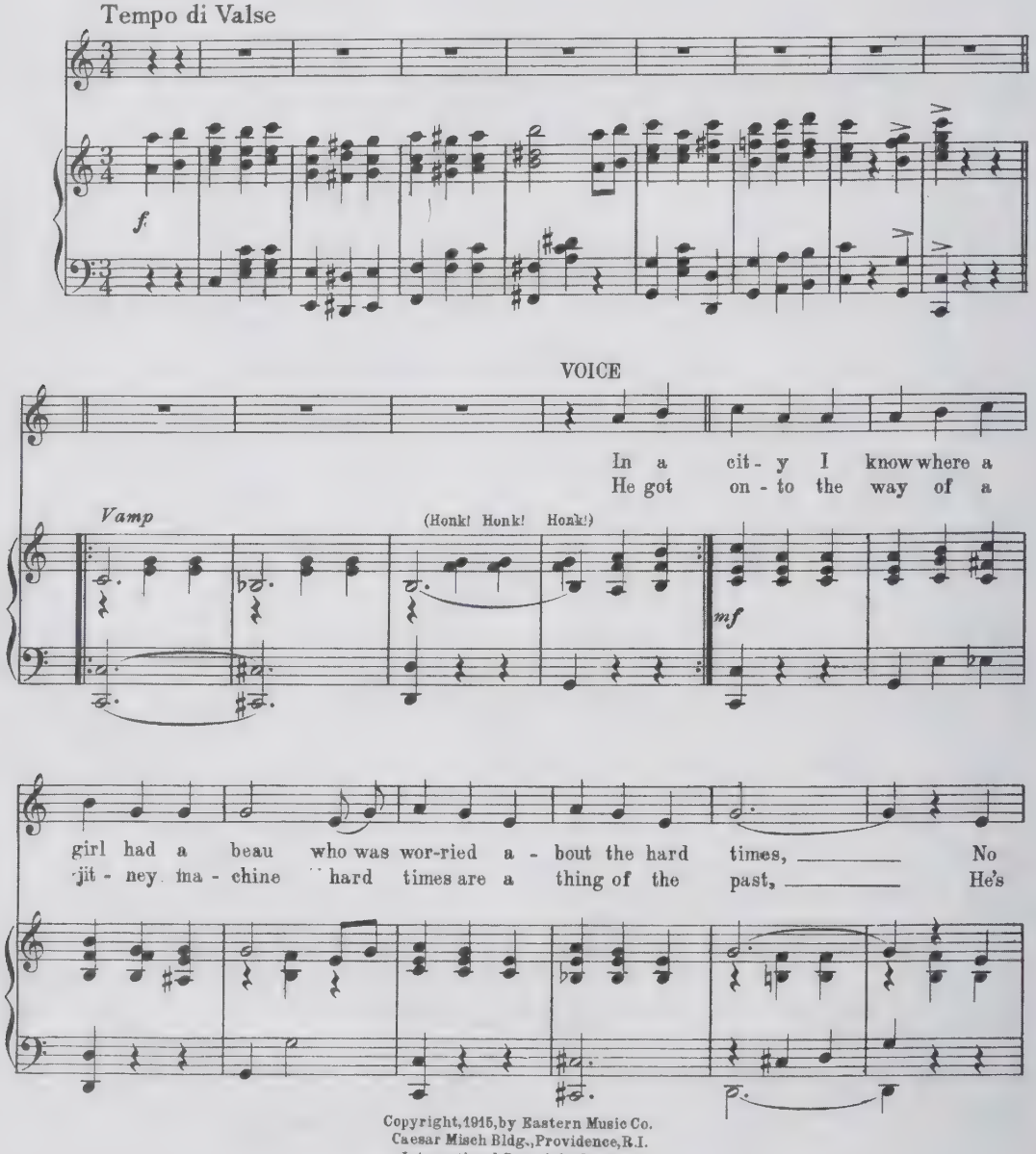
5

Take Me Out In A Jitney Bus

Lyrics by
JOE GARRAHAN

Music by
CHARLES RUDDY

INTRO.
Tempo di Valse


f
VOICE
In a cit - y I know where a
He got on - to the way of a
Vamp
(Honk! Honk! Honk!)
mf
girl had a beau who was wor-ried a - bout the hard times, No
jit - ney ma - chine hard times are a thing of the past, He's

Copyright, 1915, by Eastern Music Co.
Caesar Misch Bldg., Providence, R.I.
International Copyright Secured
European Representatives B. Feldman & Co. London, Eng.

First level description & access

Main entry:	Ruddy, Charles.
Title:	Take me out in a jitney bus.
Published:	Providence : Eastern Music Co., c1915.
Physical desc.:	1 score (5 p.)

Second level description & access

Main entry:	Ruddy, Charles.
Title:	Take me out in a jitney bus : and pose as a millionaire / lyric by Joe Garrahan ; music by Charles Ruddy.
Title variant:	Pose as a millionaire
Published:	Providence : Eastern Music Co., c1915.
Physical desc.:	1 score (5 p.) ; 33 cm.
Note:	For voice and piano.
Note:	Illustrated t.p.
Note:	At head of title: The sensational novelty song of the season.
Subject:	Songs with piano.
Added entry:	Garrahan, Joe.

Third level description & access

Main entry:	Ruddy, Charles.
Title:	Take me out in a jitney bus : and pose as a millionaire / lyric by Joe Garrahan ; music by Charles Ruddy.
Title variant:	Pose as a millionaire
* Title variant:	In a city I know where a girl had a beau
* Title variant:	Take me out in a jitney bus
Published:	Providence (Caesar Misch B'l'dg., Providence, R.I.) : Eastern Music Co., c1915.
Physical desc.:	1 score (5 p.) ; 33 cm.
Note:	Waltz for voice and piano.
Note:	Illustrated t.p. of a man driving an open automobile by E.S. Fisher.
Note:	At head of title: The sensational novelty song of the season.
* Note:	First line of text: In a city I know where a girl had a beau.
* Note:	First line of refrain: Take me out in a jitney bus.
* Note:	Price: 5.
Subject:	Songs with piano.
* Subject:	Automobiles -- Songs and music.
Added entry:	Garrahan, Joe.
* Added entry:	Fisher, E. S.
* Added entry:	Eastern Music Co.

MARC tags

First level description & access

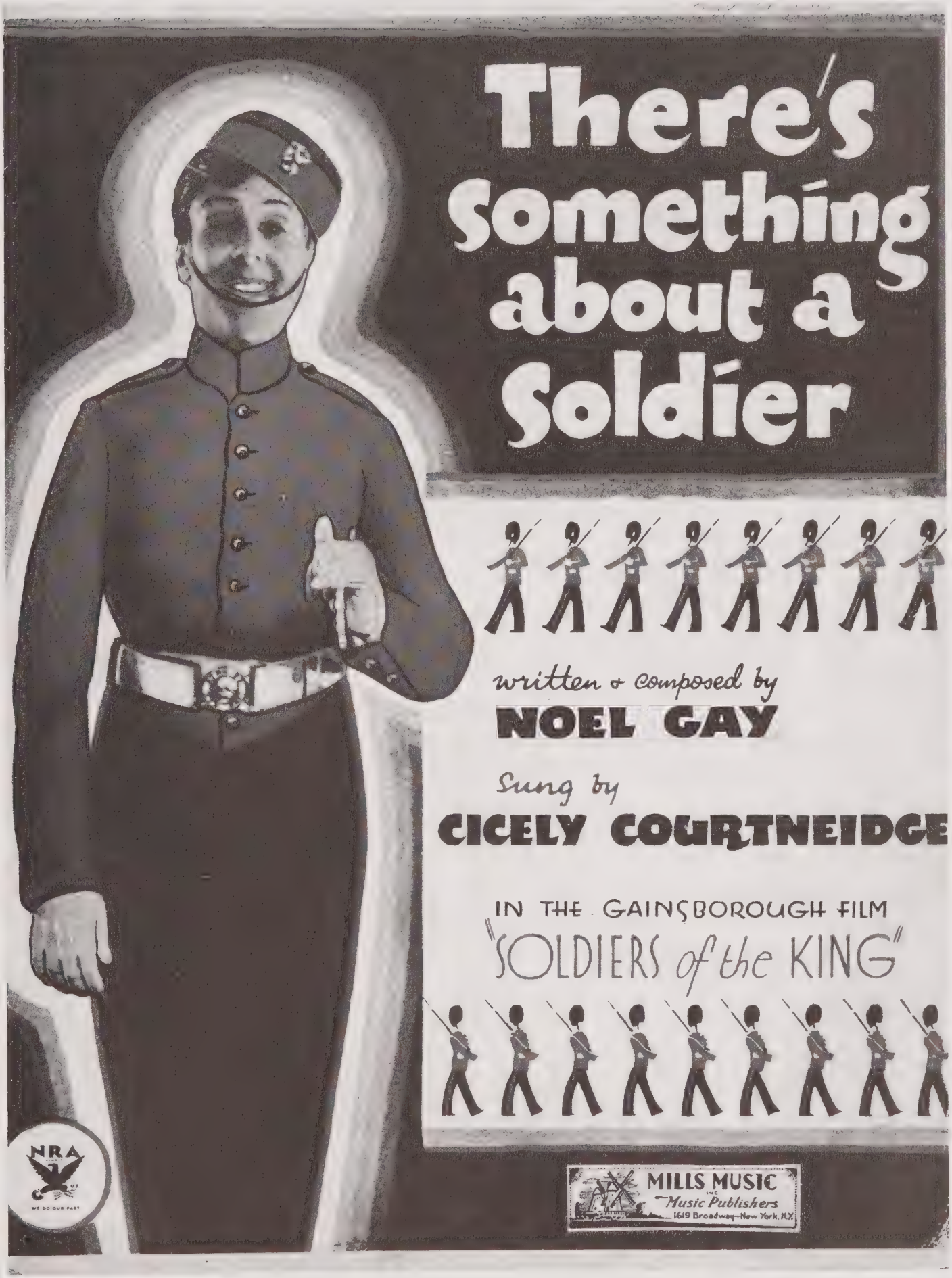
100	1	Ruddy, Charles.
245	10	Take me out in a jitney bus.
260		Providence : Eastern Music Co., c1915.
300		1 score (5 p.)

Second level description & access

100	1	Ruddy, Charles.
245	10	Take me out in a jitney bus : $b and pose as a millionaire / $c lyric by Joe Garrahan ; music by Charles Ruddy.
246	30	Pose as a millionaire
260		Providence : $b Eastern Music Co., $c c1915.
300		1 score (5 p.) ; $c 33 cm.
500		For voice and piano.
500		Illustrated t.p.
500		At head of title: The sensational novelty song of the season.
650	0	Songs with piano.
700	1	Garrahan, Joe.

Third level description & access

100	1	Ruddy, Charles.
245	10	Take me out in a jitney bus : $b and pose as a millionaire / $c lyric by Joe Garrahan ; music by Charles Ruddy.
246	30	Pose as a millionaire
* 246	1	$i First line of text: $a In a city I know where a girl had a beau
* 246	1	$i First line of refrain: $a Take me out in a jitney bus
260		Providence, R.I. (Caesar Misch B'l'dg., Providence, R.I.) : $b Eastern Music Co., $c c1915.
300		1 score (5, [1] p.) ; $c 33 cm.
500		Waltz, for voice and piano.
500		Illustrated t.p. of a man driving an open automobile by E.S. Fisher.
500		At head of title: The sensational novelty song of the season.
* 500		Advertisements (with 1st p. of music) for 2 other songs on p. [2] and [6]: When you first told me that you cared / music by Earl H. Duxbury ; words by Omar J. Rainville, c1914. Rose Mary / by Bernard E. Fay, c1915.
* 500		Price: 5.
650	0	Songs with music.
650	0	Waltzes.
* 650	0	Transportation, Automotive $v Songs and music.
* 650	0	Automobiles $v Pictorial works.
700	1	Garrahan, Joe.
* 700	1	Fisher, E. S.
* 710	2	Eastern Music Co.


There's something about a Soldier
written & composed by
NOEL GAY
Sung by
CICELY COURTNEIDGE
IN THE GAINSBOROUGH FILM
"SOLDIERS of the KING"
NRA
WE DO OUR PART
MILLS MUSIC INC
Music Publishers
1619 Broadway-New York, N.Y.

First level description & access

Main entry:	Gay, Noel, 1898-1954.
Title:	There's something about a soldier.
Published:	New York : Mills Music, c1933.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Gay, Noel, 1898-1954.
Uniform title:	Soldiers of the King. There's something about a soldier. Vocal score
Title:	There's something about a soldier / written & composed by Noel Gay.
Published:	New York : Mills Music, c1933.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	From the 1933 movie, Soldiers of the King.
Note:	Illustrated t.p.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.

Third level description & access

Main entry:	Gay, Noel, 1898-1954.
Uniform title:	Soldiers of the King. There's something about a soldier. Vocal score
Title:	There's something about a soldier / written & composed by Noel Gay.
* Title variant:	When they march down the street
* Published:	New York (1619 Broadway, New York, NY) : Mills Music, c1933.
Physical desc.:	1 vocal score (5 p.) ; 33 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar and ukulele.
Note:	From the 1933 movie, Soldiers of the King.
Note:	First line of text: When they march down the street.
Note:	First line of refrain: There's something about a soldier.
* Note:	Copyright held by Lawrence Wright Music Co., London.
Note:	"Cicely Courneidge in the Gainsborough film."
* Note:	Illustrated t.p. with stylized soldier.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Subject:	Motion picture music — Excerpts — Vocal scores with ukulele.
* Subject:	Courneidge, Cicely, 1893-1980.
* Subject:	Soldiers — Pictorial works.
Added entry:	Soldiers of the King (Motion picture)
* Added entry:	Mills Music.

MARC tags

First level description & access

100	1	Gay, Noel, $d 1898-1954.
245	10	There's something about a soldier.
260		New York : $b Mills Music, $c c1933.
300		1 vocal score (5 p.)

Second level description & access

100	1	Gay, Noel, $d 1898-1954.
240	10	Soldiers of the King. $p There's something about a soldier. $s Vocal score
245	10	There's something about a soldier / $c written & composed by Noel Gay.
260		New York : $b Mills Music, $c c1933.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		From the 1933 movie, Soldiers of the King.
500		Illustrated t.p.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.

Third level description & access

100	1	Gay, Noel, $d 1898-1954.
240	10	Soldiers of the King. $p There's something about a soldier. $s Vocal score
245	10	There's something about a soldier / $c written & composed by Noel Gay.
* 246	1	$i First line of text: $a When they march down the street
* 246	1	$i First line of refrain: $a There's something about a soldier
* 260		New York (1619 Broadway, New York, NY) : $b Mills Music, $c c1933.
300		1 vocal score (5 p.) ; $c 33 cm.
500		For voice and piano, with chord symbols and diagrams for guitar and ukulele.
500		From the 1933 movie, Soldiers of the King.
* 500		Copyright held by Lawrence Wright Music Co., London.
500		"Cicely Courneidge in the Gainsborough film."
* 500		Illustrated t.p. with stylized soldier.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
650	0	Motion picture music $v Excerpts $v Vocal scores with ukulele.
* 600	10	Courneidge, Cicely, $d 1893-1980.
* 650	0	Soldiers $v Pictorial works.
730	00	Soldiers of the King (Motion picture)
* 710	2	Mills Music.

UKULELE LADY

SPECIAL COPY
For
ORGANISTS

By GUS KAHN &
RICHARD A. WHITING

Moderato

[The chorus continues on this side of the page]

[Piano introduction]

VOICE [Melody in uppermost line with interlinear lyrics (verses). First line of text: I saw the splendor of the moonlight on Honolulu Bay . . .]

CHORUS

[First line of chorus: If you like-a Ukulele Lady . . .]

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SEE OTHER SIDE

On side 2 of the music:

YEARNING

JUST FOR YOU

SPECIAL COPY
For
ORGANISTS

By BENNY DAVIS &
JOE BURKE

Moderato

[The chorus continues on this side of the page]

[Piano introduction]

VOICE [Melody in uppermost line with interlinear lyrics (2 verses). First line of text: A song-bird yearns to sing a love song . . .]

CHORUS

[First line of chorus: Yearning just for you . . .]

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SEE OTHER SIDE

This is an approximation of the layout, which could not be reproduced. They are printed on a single sheet, *Ukulele Lady* on one side, *Yearning Just for You* on the reverse.

First level description & access

Main entry:	Kahn, Gus, 1886-1941.
Title:	Ukulele lady. Yearning just for you.
Published:	New York : Irving Berlin, c1925.
Physical desc.:	2 scores ([1] p. each)
Added entry:	Davis, Benny. Yearning just for you.

Second level description & access

Main entry:	Kahn, Gus, 1886-1941.
Uniform title:	Ukulele lady
Title:	Ukulele lady / by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke.
Presentation:	Special copy for organists
Published:	New York : Irving Berlin, c1925.
Physical desc.:	2 scores ([1] p. each) ; 31 x 40 cm. or (based on the description of similar cartographic items): 2 scores ([1] p. each) : back to back ; 31 cm.
Note:	No collective t.p., titles transcribed from individual captions.
Note:	Printed on recto and verso.
Subject:	Popular music—United States—1921-1930.
Added entry:	Whiting, Richard A., 1891-1938.
Added entry:	Davis, Benny, 1895-1979. Yearning just for you.
Added entry:	Yearning just for you.

Third level description & access

Main entry:	Kahn, Gus, 1886-1941.
Uniform title:	Ukulele lady
Title:	Ukulele lady / by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke.
*Variant title:	I saw the splendor of the moonlight on Honolulu Bay
* Variant title:	If you like-a ukulele lady, ukulele lady like-a you
* Variant title:	Song bird yearns to sing a love song
* Variant title:	Yearning just for you
Presentation:	Special copy for organists
* Published:	New York (1607 Broadway, New York, NY) : Irving Berlin, c1925.
Physical desc.:	2 scores ([1] p. each) ; 31 x 40 cm. or (based on the description of similar cartographic items): 2 scores ([1] p. each) : back to back ; 31 x 40 cm.
Note:	No collective t.p., titles transcribed from captions.
Note:	Printed on recto and verso.
* Note:	First line of text (1st work): I saw the splendor of the moonlight on Honolulu Bay.
* Note:	First line of refrain text (1st work): If you like-a ukulele lady, ukulele lady like-a you.
* Note:	First line of text (2nd work): Song bird yearns to sing a love song.
* Note:	First line of refrain text (2nd work): Yearning just for you.
Subject:	Popular music—United States—1921-1930.
Added entry:	Whiting, Richard A., 1891-1938.
Added entry:	Davis, Benny, 1895-1979. Yearning just for you.
* Added entry:	Berlin, Irving, 1888-
Added entry:	Yearning just for you.

MARC tags

First level description & access

100	1	Kahn, Gus, $d 1886-1941.
245	14	Ukulele lady. $b Yearning just for you.
260		New York : $b Irving Berlin, $c c1925.
300		2 scores ([1] p. each)
700	12	Davis, Benny $t Yearning just for you.

Second level description & access

100	1	Kahn, Gus, $d 1886-1941.
240	10	Ukulele lady
245	10	Ukulele lady / $c by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke.
254		Special copy for organists
260		New York : $b Irving Berlin, $c c1925.
300		2 scores ([1] p. each) ; $c 31 x 40 cm. or (based on the description of similar cartographic items): 2 scores ([1] p. each) : $b back to back ; $c 31 cm.
500		No collective t.p., titles transcribed from individual captions.
500		Printed on recto and verso.
650	0	Popular music $z United States $y 1921-1930.
700	1	Whiting, Richard A., $b 1891-1938.
700	12	Davis, Benny, $d 1895-1979. $t Yearning just for you.
740	02	Yearning just for you.

Third level description & access

100	1	Kahn, Gus, $d 1886-1941.
240	10	Ukulele lady
245	10	Ukulele lady / $c by Gus Kahn & Richard A. Whiting. Yearning just for you / by Benny Davis & Joe Burke.
* 246	1	$i First line of text (1st work): $a I saw the splendor of the moonlight on Honolulu Bay
* 246	1	$i First line of refrain text (1st work): $a If you like-a ukulele lady, ukulele lady like-a you
* 246	1	$i First line of text (2nd work): $a Song bird yearns to sing a love song
* 246	1	$i First line of refrain text (2nd work): $a Yearning just for you
254		Special copy for organists
* 260		New York (1607 Broadway, New York, NY) : $b Irving Berlin, $c c1925.
300		2 scores ([1] p. each) ; $c 31 x 40 cm. or (based on the description of similar cartographic items): 2 scores ([1] p. each) : $b back to back ; $c 31 x 40 cm.
500		No collective t.p., titles transcribed from captions.
500		Printed on recto and verso.
650	0	Popular music $z United States $y 1921-1930.
700	1	Whiting, Richard A., $d 1891-1938.
700	12	Davis, Benny, 1895-1979. $t Yearning just for you.
* 700	1	Berlin, Irving, $d 1888-
740	02	Yearning just for you.

THIS SELECTION IS LICENSED FOR PUBLIC PERFORMANCE THROUGH OR BY
ALL BROADCASTING STATIONS HAVING LICENSES FROM ASCAP OR BMI

YOU GO YOUR WAY
(AND I'LL GO CRAZY)

Lyric by
MORT GREENE

Music by
HARRY REVEL

FOUR JACKS AND A JILL

with

RAY BOLGER and ANNE SHIRLEY

featuring

JUNE HAVOC DESI ARNAZ JACK DURANT

---

an RKO Radio Picture

Produced by
JOHN TWIST

Directed by
JACK HIVELY

Selling Agent

MELODY LANE PUBLICATIONS, INC.

1549 No. Vine St.
Hollywood, Calif.

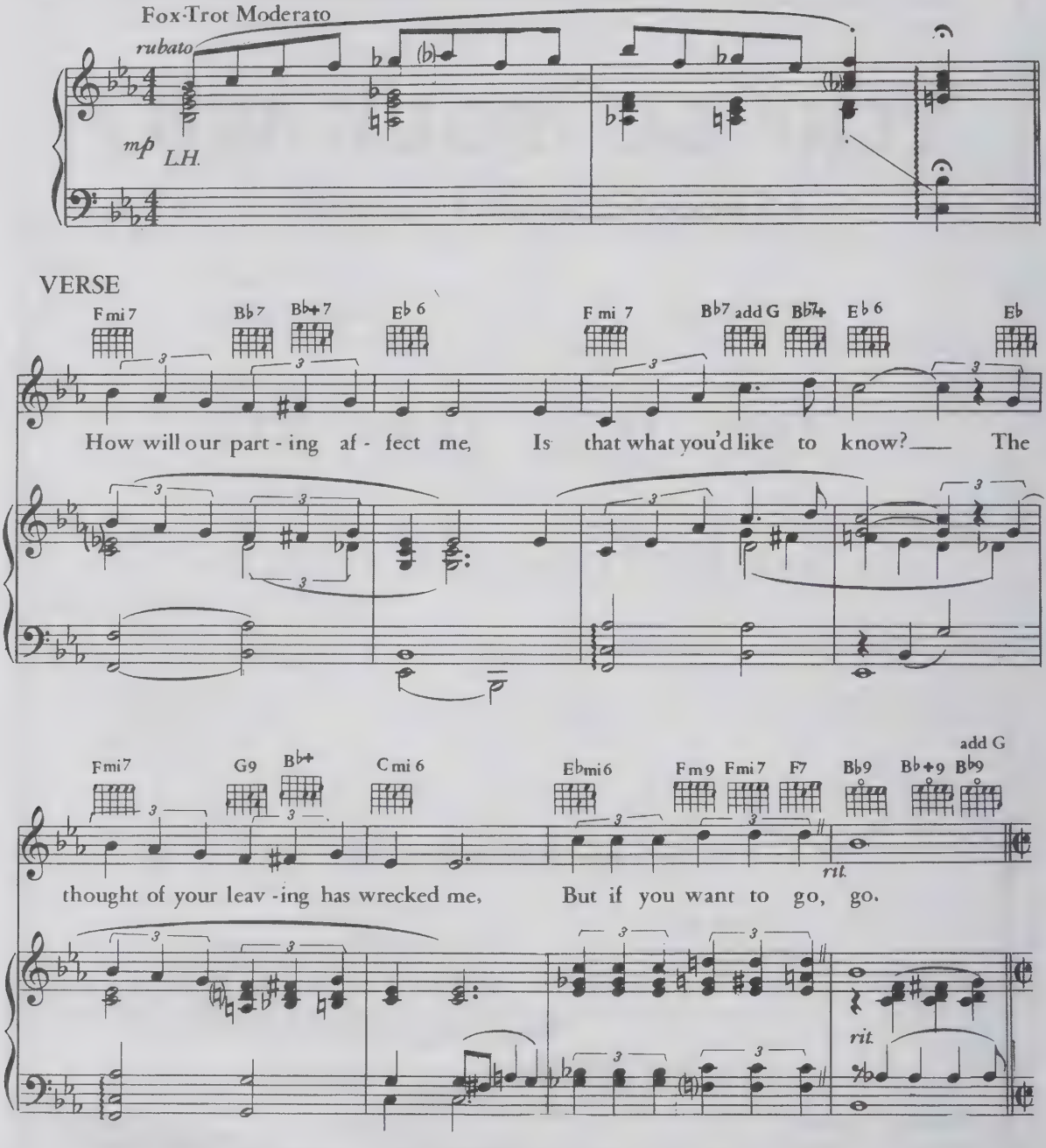
1619 Broadway
New York City

You Go Your Way

(And I'll Go Crazy)

Lyrics by
MORT GREENE

Music by
HARRY REVEL



Copyright 1941 Southern Music Publishing Co., Inc., 1619 Broadway, New York, N.Y.
MELODY LANE PUBLICATIONS, INC. Sole Selling Agent for the U.S.A.
1549 North Vine Street, Hollywood, Calif. 1619 Broadway, New York, N.Y.
International Copyright Secured Printed in U.S.A.
All Rights Reserved Including the Right of Public Performance for Profit

First level description & access

Main entry:	Revel, Harry, 1905-1958.
Title:	You go your way : and I'll go crazy.
Published:	[New York : Southern Music Publishing Co.], c1941.
Physical desc.:	1 vocal score (5 p.)

Second level description & access

Main entry:	Revel, Harry, 1905-1958.
Uniform title:	Four Jacks and a Jill. You go your way. Vocal score
Title:	You go your way : and I'll go crazy / lyric by Mort Greene ; music by Harry Revel.
Title variant:	And I'll go crazy
Published:	[New York : Southern Music Publishing Co.] ; Hollywood, Calif. : Selling agent, Melody Lane Publications, c1941.
Physical desc.:	1 vocal score (5 p.) ; 35 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar.
Note:	From the motion picture: Four Jacks and a Jill.
Note:	Place and name of publisher from p. 3.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Greene, Mort.

Third level description & access

Main entry:	Revel, Harry, 1905-1958.
Uniform title:	Four Jacks and a Jill. You go your way. Vocal score
Title:	You go your way : and I'll go crazy / lyric by Mort Greene ; music by Harry Revel.
Title variant:	And I'll go crazy
* Title variant:	How will our parting affect me
* Title variant:	You go your way and I'll go crazy
* Published:	[New York (1619 Broadway, New York, NY) : Southern Music Publishing Co.] ; Hollywood, Calif. (1549 North Vine Street, Hollywood, CA) : Selling agent, Melody Lane Publications, c1941.
Physical desc.:	1 vocal score (5 p.) ; 35 cm.
Note:	For voice and piano, with chord symbols and diagrams for guitar.
* Note:	First line of text: How will our parting affect me.
* Note:	First line of refrain: You go your way and I'll go crazy
Note:	From the motion picture: Four Jacks and a Jill.
* Note:	"With Ray Bolger and Anne Shirley, featuring June Havoc, Desi Arnaz, Jack Durant. An RKO Radio picture produced by John Twist, directed by Jack Hively."
Note:	Place and name of publisher from p. 3.
Subject:	Motion picture music — Excerpts — Vocal scores with piano.
Subject:	Motion picture music — Excerpts — Vocal scores with guitar.
Added entry:	Greene, Mort.
Added entry:	Four Jacks and a Jill (Motion picture)
* Added entry:	Southern Music Publishing Co.
* Added entry:	Melody Lane Publications.

MARC tags

First level description & access

100	1	Revel, Harry, $d 1905-1958.
245	10	You go your way : and I'll go crazy.
260		[New York : Southern Music Publishing Co.], c1941.
300		1 vocal score (5 p.)

Second level description & access

100	1	Revel, Harry, $d 1905-1958.
240	20	Four Jacks and a Jill. $p You go your way. $s Vocal score
245	10	You go your way : $b and I'll go crazy / $c lyric by Mort Greene ; music by Harry Revel.
246	30	And I'll go crazy
260		[New York : $b Southern Music Publishing Co.] ; $a Hollywood, Calif. : $b Selling agent, Melody Lane Publications, $c\c1941.
300		1 vocal score (5 p.) ; $c 35 cm.
500		For voice and piano, with chord symbols and diagrams for guitar.
500		From the motion picture: Four Jacks and a Jill.
500		Place and name of publisher from p. 3.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Greene, Mort.

Third level description & access

100	1	Revel, Harry, 1905-1958.
240	20	Four Jacks and a Jill. $p You go your way. $s Vocal score
245	10	You go your way : $b and I'll go crazy / $c lyric by Mort Greene ; music by Harry Revel.
246	30	I'll go crazy
* 246	1	$i First line of text: $a How will our parting affect me
* 246	1	$i First line of refrain: $a You go your way and I'll go crazy
* 260		[New York (1619 Broadway, New York, NY) : $b Southern Music Publishing Co.] ; $a Hollywood, Calif. (1549 North Vine Street, Hollywood, CA) : $b Selling agent, Melody Lane Publications, $c c1941.
300		1 vocal score (5 p.) ; $c 35 cm.
500		For voice and piano, with chord symbols and diagrams for guitar.
500		From the motion picture: Four Jacks and a Jill.
* 500		"With Ray Bolger and Anne Shirley, featuring June Havoc, Desi Arnaz, Jack Durant. An RKO Radio picture produced by John Twist, directed by Jack Hively."
500		Place and name of publisher from p. 3.
650	0	Motion picture music $v Excerpts $v Vocal scores with piano.
650	0	Motion picture music $v Excerpts $v Vocal scores with guitar.
700	1	Greene, Mort.
730	00	Four Jacks and a Jill (Motion picture)
* 710	2	Southern Music Publishing Co.
* 710	2	Melody Lane Publications.

Glossary

AACR2
Accompanying Material. Material issued with, and intended to be used with, the item being catalogued.

AACR2
Adaptation (Music). A musical work that represents a distinct alteration of another work (e.g., a free transcription); a work that paraphrases parts of various works or the general style of another composer; a work that is merely based on other music (e.g., variations on a theme). *See also* Arrangement (Music).

Advance Artist Copy. *See* Professional Copy.

AACR2
Arrangement (Music). A musical work, or a portion thereof, rewritten for a medium of performance different from that for which the work was originally intended; a simplified version of a work for the same medium of performance. *See also* Adaptation (Music).

Artist Copy. *See* Artist's Copy.

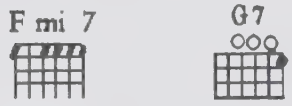
Artist's Copy. A special issue featuring notation in two sizes on a single staff. Printed on small (26.5 cm. x 17.5 cm.), thin sheets. Distributed gratis to radio stations by publishers to promote their songs.

Binder's Collection. An item consisting of separate publications bound together after their issue on the owner's instructions, occasionally reflecting organization by genre, instrumentation, composer, or chronology; but more often lacking apparent order. Items within such volumes have typically been trimmed to a uniform size, sometimes with damage to their content. Loose items, formerly contained in binder's collections are frequently encountered. *See also* Disbound.

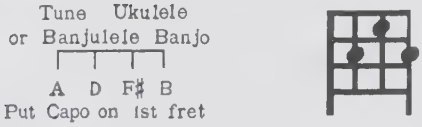
AACR2
Caption Title. A title given at the beginning of the first page of the text or, in the case of a musical score, immediately above the opening bars of the music.

Chord Diagrams. Schematic drawings using vertical and horizontal lines to represent strings and frets and numbered dots to indicate positions of the fingers. Chord diagrams for guitar employ six vertical lines; while those for ukulele or tenor banjo use four. *See also* Chord Symbols.

Guitar: Note that in these guitar examples the chord symbols (i.e., F mi 7 and G 7) are on top, the chord diagram is below.



Ukulele:



Chord Symbols. Alpha-numeric abbreviations of chord names for performance by ukulele, tenor banjo, or guitar.

F mi 7

See also Chord Diagrams.

AACR2
Chorus Score. A score of a vocal work showing only the chorus parts, with accompaniment, if any, arranged for keyboard instrument. *See also* Vocal Score.

AACR2
Close Scores. A musical score giving all the parts on a minimum number of staves, normally two, as with hymns.

Collector's Binding. *See* Binder's Collection.

Collector's Volume. *See* Binder's Collection.

AACR2
Colophon. A statement at the end of an item giving information about one or more of the following: the title, author(s), publisher, printer, date of publication or printing. It may include other information.

Guidelines:
Additionally, the *Library of Congress Rule Interpretations*, appendix D, p. 1 (September 1996) amplifies the information from *AACR2*:

> For books, a colophon is a statement appearing at the end of the printed matter of a book, i.e., at the foot of the last page or on another leaf at the end of the book. Books with paper covers may carry a colophon on the recto or verso of the back cover. The colophon gives information about its printing; it may also give the book's author and title. In a few cases the colophon may give information about the publishing of the book instead of, or in addition to, information about printing . . . Confine the application of the *AACR2* provisions for colophon information to the kinds of data given above. Do not stretch the concept of a colophon to cover other kinds of data simply because these data are placed in the book more or less in the position of a colophon (e.g., "Index by Mary Frances Kerr Donaldson ..." or "Prepared by the Research Department, United States League" [both at the foot of the last page of text]). The presence of this or any other information instead of colophon information means that the data do not represent a colophon.

Combination Copy. *See* Nu-Style Multi-Part Edition.

Copyright Copy. *See* Professional Copy.

Copy-Specific Information. Features not part of the issue's original state, but unique to the specific copy being described. Examples include inked or penciled markings, signatures, hand-colored illustrations, stamps and labels, additional materials laid or bound in, and the copy's physical condition.

Cover. A wrapper made of material different from that used throughout the rest of the publication. Covers may be made of vellum, paper, fabric, plastic, etc. If paper, the wrapper differs in thickness, texture, color, or type compared to the paper on which the score is printed. Covers may or may not feature lettering or illustrations. Despite the popular usage of this term among collectors, most sheet music does not have covers, but rather decorative title pages.
See also Illustrated Title Page and Title Page.

Disbound. Used to describe items that have been removed from binder's collections. Such items typically show evidence of previous binding, such as glue residue, stitching holes in the gutter, and occasionally traces of thread.
See also Unbound.

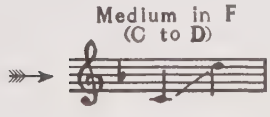
AACR2
Edition: Books, pamphlets, fascicles, single sheets, etc. All copies produced from essentially the same type image (whether by direct contact or by photographic or other methods) and issued by the same entity. *See also* Impression, Issue, Reprint.

See also State.

Edition Statement. Indicates regular updating or re-impression of the item. True edition statements are uncommon in sheet music. Three criteria are applied to identify them:

1. self-defining statements similar to those commonly found on monographs employing such words as "edition," "issue," "version," or their abbreviations and accompanied by a number;
2. statements using forms or abbreviations of the words "revised" and/or "new," either separately or in conjunction, as modifiers, or with modifiers;
3. statements of vocal ranges on songs, song cycles, sets, or collections of songs that are not grammatically linked to the title statement or additional title information.

Example of voice range marking:



Folio. Bibliographically, a sheet of paper folded in half to produce four pages. In the parlance of sheet music publishers, retailers, and collectors, a paper-bound anthology of items previously issued as separate publications. This term is used in its bibliographical sense throughout these guidelines.

For Professional Use Only. *See* Professional Copy.

Illustrated Title Page. Generally the first page of an item. It bears the title proper and frequently includes both the statement of responsibility and publication information. Additionally, this page will carry some type of illustration; including calligraphic swashes, cartouches, engraved or lithographed scenes or portraits, photographs, geometric or abstract designs, etc. From the nineteenth century onward, sheet music decorative title pages are typically printed in color. *See also* "List" Title Page, Passe-Partout, Series Title Page, and Title Page.

AACR2
Impression. All copies of an edition of a book, pamphlet, etc., printed at one time . . .

See also Edition, Issue, and State.

Incidental Music for Plays. *See* Stage Music.

Interlinear Lyrics. A format in which the lyrics are placed between the right- and left-hand staves of piano or organ music, eliminating a separate vocal line (duplicated in the right-hand staff), and thereby reducing size. Examples in sheet music are the Motion-Picture Edition and the PianOrgan Edition.

AACR2
Issues. Copies of an edition forming a distinct group that are distinguished from other copies of that edition by minor but well-defined variations (e.g., a new impression of a book for which minor revisions have been incorporated into the original type image). *See also* Impression, Reprint.

See also Edition, Impression, and State.

Lead Sheets. *See* Professional Copy.

List Title Page. A title page (or cover) that lists a group of related items available for purchase. Particulars of the item in hand are typically underlined or marked with a type ornament, such as a star, arrow, etc. S*ee also* Illustrated Title Page, Passe-Partout, Series Title Page, and Title Page.

Medium of Performance. A concise statement of the instrumental and/or vocal medium of performance for which a musical work is intended. (In the context of uniform titles, it is the original instrumentation. *See AACR2*, 25.30B1).

AACR2
Miniature Score. A musical score not primarily intended for performance use, with the notation and/or text reduced in size.

AACR2
Mixed Responsibility. A work of mixed responsibility is one in which different persons or bodies contribute to its intellectual or artistic content by performing different kinds of activities (e.g., adapting or illustrating a work written by another person) ...

Motion-Picture Edition. A special issue developed to aid pianists and organists accompanying silent films in darkened cinemas. The score eliminates a separate vocal line by duplication in the right-hand, uses interlinear lyrics, and is printed in oblong format (30.5 cm. x 48 cm.) as a negative image—white notation on dark green or black paper. Each side presents a different song.

Movie Music. *See* Stage Music.

AACR2
Musical Presentation Statement. A term or phrase found in the chief source of information of a publication of printed music . . . that indicates the physical presentation of the music (e.g., score, miniature score, score and parts). This type of statement should be distinguished from one that indicates an arrangement or edition of a musical work (e.g., vocal score, 2-piano edition, version with orchestra accompaniment, chorus score).

See also Edition.

Musical Supplement. A score, or collection of scores, issued supplementary to a newspaper (typically on Sundays) or other serial (typically as a separate issue). Example: *Strolling with Your Summer Girl.* (appendix, p. 166-68)

Nu-Style Multi-Part Edition (also Combination Copy). A special issue that includes five instrumental parts on the verso of its title page and recto of its last page. Inserted is a standard format sheet music score with separate vocal line, piano staves, chord diagrams for ukulele, and chord names for guitar or banjo. The parts are for tenor banjo solo, Hawaiian guitar solo, C-melody, E-flat alto, B-flat tenor saxophones, or similarly pitched instruments. The saxophone parts include optional duets by presenting the solo lines in normal-sized notes with duet parts printed on the same staves in smaller notes.

Original (also Original Copy). Term used by publishers to describe the standard sheet music issues of the Tin Pan Alley era—a score comprised of a vocal line, piano staves, and names of chords or diagrams, generally with an illustrated title page and advertisements.

AACR2
Part (Music). The music for one of the participating voices or instruments in a musical work; the written or printed copy of such a part for the use of a performer, designated in the physical description area as *part*.

Passe-Partout (Fr. "passes everywhere"). Title page featuring a frame, cartouche, or similar border with varying text set into its blank spaces. This text may constitute a series title page, or simply a list of related titles, with the item in hand indicated by underlining or by a type ornament; such as an arrow, bullet, star, etc. *See also* Illustrated Title Page, "List" Title Page, Series Title Page, and Title Page.

PianOrgan Edition. A special issue featuring a reduced score (the separate vocal line is eliminated and duplicated by the right-hand upper staff) with interlinear lyrics. Printed in oblong format (30.5 cm. x 46.5 cm.). Each side presents a different song. Likely intended for use by theater pianists and organists.

AACR2
Plate Number (Music). A numbering designation assigned to an item by a music publisher, usually printed at the bottom of each page, and sometimes appearing also on the title page. It may include initials, abbreviations, or words identifying a publisher and is sometimes followed by a number corresponding to the number of pages or plates. *See also* Publisher's Number.

AACR2
Preliminaries. The title page(s) of an item, the verso of the title page(s), any pages preceding the title page(s), and the cover.

Production Music. *See* Stage Music.

Professional Copy. Special issue distributed gratis by publishers to performers, retailers, recording companies, and other music industry professionals to promote sales. Issued before the "original" to test potential sales. Typically printed on less expensive paper, generally without an illustrated title page, and bearing "professional copy," or a similar phrase either printed or stamped on the item. Examples with illustrated title pages are encountered, but the illustration is generally in black ink only, rather than color, and may be simplified or reduced in size.

Examples:

Faithful Forever (Professional) (appendix, p. 93)

Joan of Arc (Artists' Copy) (appendix, p. 108)

Take It from There (Advance Artists' Copy) (appendix, p. 171)

Prominent.

AACR2
0.8. The word *prominently* (used in such phrases as *prominently named* and *stated prominently*) means that a statement to which it applies must be a formal statement found in one of the prescribed sources of information (*see* 1.0A) for areas 1 and 2 for the class of material to which the item being catalogued belongs.

Promotional Copy. *See* Special Sample Copy.

AACR2
Publisher's Number (Music). A numbering designation assigned to an item by a music publisher, appearing normally only on the title page, the cover, and/or the first page of music. It may include initials, abbreviations, or words identifying the publisher. *See also* Plate number (Music).

Radio version. *See* Professional copy.

AACR2
Reprint. 1. A new printing of an item made from the original type image, commonly by photographic methods. The reprint may reproduce the original exactly . . . or it may contain minor but well-defined variations . . . 2. A new edition with substantially unchanged text …

AACR2
Score. A series of staves on which all the different instrumental and/or vocal parts of a musical work are written, one under the other in vertical alignment, so that the parts may be read simultaneously …

AACR2
Serial. A publication in any medium issued in successive parts bearing numeric or chronological designations and intended to be continued indefinitely. Serials include periodicals; newspapers; annuals (reports, yearbooks, etc.); the journals, memoirs, proceedings, transactions, etc., of societies; and numbered monographic series. *See also* Series 1.

AACR2
Series. 1. A group of separate items related to one another by the fact that each item bears, in addition to its own title proper, a collective title applying to the group as a whole. The individual items may or may not be numbered. 2. Each of two or more volumes of essays, lectures, articles, or other writings, similar in character, and issued in sequence (e.g., Lowell's Among my books, second series). 3. A separately numbered sequence of volumes within a series or serial (e.g., *Notes and queries*, 1st series, 2nd series, etc.)
Series Title Page. An added title page bearing the series title proper and usually, though not necessarily, other information about the series (e.g., statement of responsibility, numeric designation, data relating to publication, title of the item within the series).

Guidelines:
A title page that carries the name of the publisher's series to which the item in hand belongs and may include additional relevant information such as series numbers, composers, imprint, etc. *See also* Illustrated Title Page, "List" Title Page, Passe-Partout, and Title Page. Example: *Bland's Collection of Catches, Glees, &c., &c.* (appendix, p. 68-70)

AACR2
Shared Responsibility. Collaboration between two or more persons or bodies performing the same kind of activity in the creation of the content of an item. The contribution of each may form a separate and distinct part of the item, or the contribution of each may not be separable from that of the other(s) …

Sheet Music. From the basic linguistic meanings of the component words, "sheet" and "music," it can be seen that in its most elemental sense, sheet music consists of musical notation printed on sheets of paper that remain unattached and unbound at the time of sale. From this basis, single sheets printed on one or both sides, folios (one sheet folded in half to form four pages), folios with a loose half-sheet inserted to yield six pages, double-folios (an inner folio inserted within the fold of an outer folio to make eight pages), and double-folios with a loose half-sheet inserted within the fold of an inner folio to produce ten pages, qualify as sheet music under this definition. Items surpassing the physical extent of these formats require thread, glue, staples, or some other type of fastener to keep their sheets organized and the items intact as bibliographical entities, and will likely have been issued with such fasteners. Items may be encountered that otherwise fit the parameters of this definition but include fasteners. It may be very difficult to determine whether these fasteners reflect the original state of the item or are the remains of postpurchase processes. In such cases, the extent of the item takes precedence over the presence of fasteners and determines if the item remains within the scope of this definition. For the purposes of these guidelines, sheet music is defined purely by physical format. Some have suggested that sheet music applies only to "popular" music, but a close look at these publications over the course of history shows that the

musical content of these publications is as varied as the history of music itself. Especially in the mid-nineteenth century a publisher may have issued sacred and secular songs, Lieder, opera excerpts, potpourris, waltzes, marches, and descriptive etudes side-by-side. Only the physical format remains constant. For further discussion, *see* the Introduction to these Guidelines.

Show-Biz. *See* Stage Music.

Slide Version. A special issue featuring a reduced score (the separate vocal line is elminated and duplicated by the right-hand upper staff) with interlinear lyrics. Printed in oblong format (31 cm. x 48 cm.). Each side presents a different song. Throughout the score is a series of Arabic numbers in boxes intended to coordinate performance with a set of color projection slides that illustrate the lyrics.

Song-Writing Teams ("Words and music by x and y"). *See* Mixed responsibility and Shared responsibility.

Special Copy for Organists. *See* PianOrgan Edition.

Special Sample Copy. Special promotional issue consisting of a sheet folded in thirds with different songs on its recto and verso. Includes illustrated title page for each song.

Stage Music. Music intended for stage or theatrical performance. E.g., revues, musicals, operas, operettas, pageants, circuses, radio and television programs, films, and incidental music for plays.

State. Determined by contents of the item; i.e., changes in content constitute changes in state. *See also* Edition, Impression, and Issue.

Supplement. *See* Musical Supplement.

Television Programs (Music for). *See* Stage Music.

AACR2
Title Page. A page at the beginning of an item bearing the title proper and usually, though not necessarily, the statement of responsibility and the data relating to publication. The leaf bearing the title page is commonly called the "title page" although properly called the "title leaf." ...

See also Illustrated Title Page, "List" Title Page, Passe-Partout, Series Title Page.

Unbound. Used to describe items originally issued without bindings that have remained in that state. *See also* Disbound.

Variant or Variant State. *See* State.

AACR2
Vocal Score. A score showing all vocal parts, with accompaniment, if any, arranged for keyboard instrument. *See also* Chorus score.

Guidelines:
Note that vocal score is very similar to chorus score. The difference is that a piece in vocal score is not restricted to just vocal music but may be a combination of vocal and instrumental (e.g., operas, oratorios).

War Edition. A special issue printed during World War I to reduce paper consumption. Where the standard sheet music issue of this era measures 34 cm. x 27 cm., war editions are 26.5 cm. x 17.5 cm. Notation and illustrations are reduced in size accordingly.

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General

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Hensen, Steven L. *Archives, Personal Papers and Manuscripts*, 2d ed. Chicago: Society of American Archivists, 1989.
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Transcription of the title page and many additional notes. The work is arranged by composer with indexes by title, first line of text, publishers, engravers, printers, publisher's plate numbers, and general index including authors.

Sample of Online Catalogs, Web Sites, and Databases with Sheet Music

There are many libraries that have cataloged their sheet music as part of their regular cataloging activities and added them to RLIN, OCLC, and their online catalogs. In some cases they have made local databases. The collections listed here just sample the information available. A selection of collections available on the web is available at: http://www.lib.duke.edu/music/sheetmusic/collections.html (2 Mar. 2003).

American Memory Project, http://lcweb2.loc.gov/ (2 Mar. 2003).
American Memory is a gateway to rich primary source materials relating to the history and culture of the United States. The site offers more than 7 million digital items from more than 100 historical collections.
Brown University, http://library.brown.edu/screens/opacmenu.html (2 Mar. 2003).
Full MARC cataloging records were created for sheet music in the following subject areas: songs and music about World War I and World War II, by or about African Americans, and settings of American poetry (including over 1,000 Longfellow settings).
California Sheet Music Project, http://www.sims.berkeley.edu/~mkduggan/neh.html (2 Mar. 2003).
A virtual library of about 2,000 pieces of sheet music published in California between 1852 and 1900, together with related materials.
Duke University Historic American Sheet Music, http://scriptorium.lib.duke.edu/sheetmusic/ (2 Mar. 2003).
The Historic American Sheet Music project provides digital access to over 3,000 pieces from the Duke University Library collections, published in the United States between 1850 and 1920.
Johns Hopkins University Lester S. Levy Collection, http://levysheetmusic.mse.jhu.edu/ (2 Mar. 2003).
The Levy Collection contains over 29,000 pieces of music and focuses on popular American music spanning the period 1780 to 1960. All the pieces of the collection are indexed on this site and a search will retrieve a catalog description of the pieces. An image of the illustrated title page and each page of music will also be retrieved if the music was published before 1923 and is in the public domain.
Library Company of Philadelphia
Access is through a NOTEBOOK software database, with manual card file. A few titles are in the online catalog, http://www.librarycompany.org/ (2 Mar. 2003).
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The Wade Hall collection of 5,000 items is cataloged in MARC format on OCLC and is available there and in their catalog, http://amelia.ua.edu/ (2 Mar. 2003).
University of Colorado, Boulder
The digital sheet music collection consists of about 150,000 examples from the late eighteenth century through the twentieth century, http://www-libraries.colorado.edu/mus/smp/index.html (2 Mar. 2003).
University of Oregon
The sheet music is indexed in a mainframe database of 20,000 items. The records are accessible on computer printouts in the library. Access is by song title, publisher, composer, lyricist, cover art, and decade. Information about the collection is available on the library website: http://libweb.uoregon.edu/music/sheet.html (2 Mar. 2003).
University of Pittsburgh
The Foster Hall Collection of Fosteriana received very detailed cataloging through a NEH grant (Dec. 1989-May 1992). The records are in MARC format on OCLC and the local PittCAT catalog. Sample records are OCLC#: 23318768, 24255876, 24255891, 24255911, 24255930. The catalog is available at:
http://www.library.pitt.edu/
(2 Mar. 2003).
University of New Hampshire Library, Milne Special Collections and Archives.
Alvah Sulloway Sheet Music and Theater Program Collection consists of sheet music, theater programs from 1899-1975, clippings, photographs and other show business materials.
http://www.izaak.unh.edu/specoll/mancoll/
sulloway.htm (2 Mar. 2003).

INDEX

access points, 51-54, 53-57; characteristics of items, 52; corporate names, 51, 52, 53; geographical names, 52; musical forms and genres, 52; personal names, 51; titles, 51. *See also* Subjects
accompanying material, 38, 45, 189
address of publisher, distributor, etc., 27; *Bibo, A Canzonet,* 64-67; *Bland's Collection of Catches, Glees, etc.,* 68-70; *Ella and Edwin,* 85-88; *The Lass of Richmond Hill,* 111-13; *List to Old Bacchus,* 114-16; *Overture No. 4,* 142-45
advance copy, 24. *See also* Artists copy; Original; Professional copy
advertisements, 34, 47, 49, 52, 57; *The Lass of Richmond Hill,* 111-13; *List to Old Bacchus,* 114-16; *The Lost Chord,* 117-19
analytics, 4, 33-34, 60; *Storm and Sunshine,* 161-65
arrangement of the music, 14, 15, 17, 18, 21, 23, 25, 40, 189
arranger. *See* Statements of responsibility
art music, ix
"artists" copy, 24, 189; *Joan of Arc "Artists Copy,"* 108-10. *See also* Advance copy; Original; Professional copy
at head of title phrases, 10-12
audience, 46
authority control, 54
autographs, 21, 49, 52

back-to-back publications, 5, 22; *Ukulele Lady/Yearning Just for You,* 182-84
Bibo, A Canzonet, 4, 27, 64-67
binder's collections, 37
Bland's Collection of Catches, Glees, etc., 4, 27, 34, 40, 68-70, 194
The Bluebell, 3, 15, 71-74
bound volumes. *See* Binder's collections
braille, 35
Bromo-Seltzer edition of 171 popular selections. *See The Lost Chord*
Bruyères, 4, 8, 39, 75-80

Call Out the Marines, xi, 26-27, 45, 81-84
caption title, 2, 3-4, 9-10, 12, 14, 16-18, 43, 189; *Joan of Arc "Artists Copy,"* 108-10; *Storm and Sunshine*, 161-65. *See also* Cover title; List title; Title
catalogs, publisher, 34; *List to Old Bacchus,* 114-16; *Bland's Collection of Catches, Glees, etc.,* 68-70
chief sources of information, x, 2-3, 5-6
chord symbols and diagrams, 15, 189-90; *Faithful Forever "Original Ed.,"* 89-92; *Faithful Forever "Professional Ed.,"* 93-96; *St. Louis Woman,* 158-60; *Take It from There,* 169-74
chorus, first line of. *See* Refrain, first line of
collective title, lack of, 21-22; *Ukulele Lady/Yearning Just for You,* 182-84. *See also* Title
colophon, 2-5, 16-17, 190
composer. *See* Statements of responsibility
contents notes, 33, 47-48, 56, 60; *Storm and Sunshine,* 161-65
copy being described. *See* Library's holdings
copyright, 29-30
Core Bibliographic Record for Printed and Manuscript Music, 55-56
cover title, 2. *See also* Caption title; List title; Title
covers, x, 4-5, 191

dance instructions, 46
date of printing, 30
date of publication, 29-30
dealers, 49, 51, 52
Debussy. *See Bruyères*
dedication statements and dedicatees, 19, 57; *The Old Fashioned Rocking Chair*, 138-41
definition of sheet music, ix, 1, 194-95
dimensions, 36-37
distributors, 25-29, 51, 52. *See also* Printers; Publishers
Drey Freyschütz Märsche. See Freyschütz Märsche
duration of performance, 45

edition, 7, 14-15, 18, 22-24, 38, 42, 44, 55, 56, 191
editor. *See* Statements of responsibility
Ella and Edwin, 27, 85-88
engravers, 16, 20, 47, 51, 52, 57; *Overture No. 4,* 142-45
excerpts, musical. *See* Stage music
extent of item, 31-38

Faithful Forever "Original Ed.," xi, 3, 15, 24, 89-92
Faithful Forever "Professional Ed.," xi, 24, 39, 93-96, 193
film music. *See* Stage music
first line of chorus. *See* Refrain, first line of
first line of refrain. *See* Refrain, first line of
first line of text. *See* Texts, first line of
form of composition, 42-43

format, bibliographical, 38
formats, alternative, 46-47
Freyschütz Märsche, 14, 97-99
function of publisher, distributor, etc., 29

general material designation, 13
genre terms, 52, 54

Hallelujah, 3, 15, 20, 100-103
"hook," 10

illustrations, 20, 36, 47, 49, 51, 52, 53, 54, 57, 191; *The Merry Maiden and the Tar,* 123-26; *The Old Fashioned Rocking Chair,* 138-42; *The Rough Riders,* 149-51; *She was Born in Old Virginia,* 152-54; *St. Louis Woman,* 158-60; *Strolling with Your Summer Girl,* 166-68; *Take It from There,* 169-74; *Take Me Out in a Jitney Bus,* 175-78; *There's Something about a Soldier,* 179-81. *See also* Photographs
illustrators, 20; *The Rough Riders,* 149-51
imperfect copies, notes describing, 13, 35, 36-37, 48, 49; *Soldier's Suit of Grey*, 155-57
imprints, early, 4, 5, 26-28, 30, 48; *Bibo, A Canzonet,* 64-67; *Bland's Collection of Catches, Glees, etc.,* 68-70; *The Lass of Richmond Hill,* 111-13; *List to Old Bacchus,* 114-16; *Das Nachtlager in Granada,* 127-33; *Overture No. 4,* 142-45
inscriptions, 49
interlinear words, 45, 192. *See also* Superlinear words, Texts
issues, variant, 49, 192

Joan of Arc "Artists Copy," 24, 108-10, 193
Joan of Arc "Original Ed.," 24, 104-7

language of text, 43; *List to Old Bacchus,* 114-16. *See also* Texts
large print editions, 35
The Lass of Richmond Hill, 4, 27, 34, 111-13
lead sheets. *See* Advance copy; Artists copy; Professional copy
levels of detail, 6-7, 55-57; first (minimal) level, 6-7, 55; second (core or full) level, 7, 55-56, third (enhanced) level, 57
library's holdings, 48-49, 190; *Soldier's Suit of Grey*, 155-57
list title, 3-4, 192; *The Bluebell,* 71-74; *Bruyères,* 75-80; *Faithful Forever "Original Ed.,"* 89-92; *Norse Lullaby,* 134-37. *See also* Caption title; Cover title; Title
List to Old Bacchus, 4, 28, 38, 114-16
lithographers, 44, 47, 51, 52
lithographs. *See* Illustrations
logos, phrases, or seals, 21, 49
The Lost Chord, 4, 38, 40, 117-19
The Love Nest, 3, 10, 16, 40, 120-22
lyricist. *See* Statements of responsibility

marginalia, 21, 49
medium of performance, 8-9, 14-15, 42-43, 192; *Bibo, A Canzonet,* 64-67; *Bruyères,* 75-80. *See also* Voice range
The Merry Maiden and the Tar, 4, 20, 34, 123-26
movie music. *See* Stage music
multipart items. *See* Publications, multi-volume
multiple volumes. *See* Volumes, multiple
music, production. *See* Stage music
musical comedies. *See* Stage music
musical forms and genres, 42, 47, 52,
The Musical Gift. See The Merry Maiden and the Tar
musical presentation statement, 7, 23-25, 55, 56, 192
musical supplement, 192. *See also* Supplement
musicals. *See* Stage music

Das Nachtlager in Granada, 4, 33, 34, 127-33
names, characters associated with vocal parts, 15-16; phrases following or embellishing, 18
National Level Bibliographic Record, 60-61
newspaper supplements. *See* Supplements
Norse Lullaby, 3, 8, 15, 134-37
notation, musical, 45; *Ella and Edwin,* 85-88; *List to Old Bacchus,* 114-16
note area, 42-50; description of copies, 48-49; series, 46, 55, 56

The Old Fashioned Rocking Chair, 20, 44, 138-41
opera. *See* Stage music
opus numbers, 15, *Storm and Sunshine,* 161-65
original [ed.], 193; *Faithful Forever "Original Ed.,"* 89-92; *Joan of Arc "Original Ed.,"* 104-7. *See also* Advance copy; Artists copy; Professional copy
ornaments, typographical, 3, 9
other title information. *See* Title, other
Overture No. 4, 4, 28, 40, 142-45

pages, blank, 34-35, 36
pagination. *See* Extent of item
parallel title, 13-14, 41, 44, 52, 59; series, 41. *See also* Title
performers, 19, 44, 47, 49, 51; *The Lass of Richmond Hill,* 111-13; *List to Old Bacchus,* 114-16; *She was Born in Old Virginia,* 152-54; *St. Louis Woman,* 158-60; *There's Something about a Soldier,* 179-81
photographs, 19, 20, 44, 46-47, *The Old Fashioned Rocking Chair,* 138-41; *Take It from There,* 169-74. *See also* Illustrations
physical description area, 31-38, 45, 55, 56, 60
place of printing, 30
place of publication, 26-28, 56; *Call Out the Marines*, 81-84; two or more places, 26
plate numbers, 5, 48, 50, 55, 56, 60, 193; *The Bluebell*, 71-74; *Bruyères*, 75-80; *Freyschütz Märsche*, 97-99; *Hallelujah*, 100-103; *Joan of Arc "Original Ed.*," 104-7; *List to Old Bacchus*, 114-16; *The Love Nest*, 120-22; *Das Nachtlager in Granada*, 127-33; *Norse Lullaby*, 134-37; *Overture No. 4*, 142-45; *Storm and Sunshine*, 161-65; *Take It from There*, 169-74. *See also* Publishers' numbers
Please, xi, 15, 39, 146-48
portraits. *See* Photographs
preliminaries, 2-3, 5, 193
price, 21, 50; *Bland's Collection of Catches, Glees, etc.,* 68-70; *The Lass of Richmond Hill,* 111-13; *List to Old*

Bacchus, 114-16; *The Old Fashioned Rocking Chair,* 138-41
printers, 20, 30, 44, 51, 52. *See also* Publishers; Distributors
production music. *See* Stage music
professional copy, 21, 24, 25, 39, 193; *Faithful Forever "Professional Ed.,"* 93-96; *Take It from There,* 169-74. *See also* Advance copy; Artists copy; Original
provenance, 49
publication, distribution, etc. area, 25-30, 45, 55, 56, 57
publications, multi-volume, 6, 29, 32-34, 37, 56; *Bland's Collection of Catches, Glees, etc.,* 68-70; *Das Nachtlager in Granada,* 127-33; *Storm and Sunshine,* 161-65. *See also* Sets
publishers, 28-29, 51, 52. *See also* Distributors; Printers
publishers' numbers, 29, 48, 55, 56, 193. *See also* Plate numbers; Serials and series

references to published descriptions, 46; *Soldier's Suit of Grey,* 155-57
refrain, first line of, 10, 44, 52; *Bibo, A Canzonet,* 64-67; *Call Out the Marines,* 81-84; *Hallelujah,* 100-103; *Joan of Arc "Artists Copy,"* 108-10; *Joan of Arc "Original Ed.,"* 104-7; *List to Old Bacchus,* 114-16; *The Old Fashioned Rocking Chair,* 138-41; *St. Louis Woman,* 158-60; *Strolling with Your Summer Girl,* 166-68; *Take Me Out in a Jitney Bus,* 175-78; *There's Something about a Soldier,* 179-81; *Ukulele Lady/Yearning Just for You,* 182-84; *You Go Your Way,* 185-88. *See also* Texts
reprints, 48, 194
reviews. *See* Stage music
Rocking Chair, The Old Fashioned. See The Old Fashioned Rocking Chair
The Rough Riders, xi, 15, 20, 149-51

Ein Schütz' bin ich. See Das Nachtlager in Granada
serials and series, 38-42, 194; numbering within, 40, 41-42; parallel title in, 41; *The Lost Chord,* 117-19; *Overture No. 4,* 142-45. *See also* Publishers' numbers.
series, notes on. *See* Notes area
sets, 32-34; *Bland's Collection of Catches, Glees, etc.,* 68-70; *Storm and Sunshine,* 161-65. *See also* Volumes, multiple.
She was Born in Old Virginia, 19, 39, 45, 152-54
sheets of music, 31
size. *See* Dimensions
Soldier's Suit of Grey, 5, 13, 48-49, 155-57
songs, companion, 42
source of title proper, notes on, 43; *Joan of Arc "Artists Copy,"* 108-10; *Soldier's Suit of Grey,* 155-57
sources of information, chief. *See* Chief sources of information
St. Louis Woman, xi, 8, 15, 20, 158-60
stage music, 3, 10-11, 15-16, 20-21, 54, 195; *Faithful Forever "Original Ed.,"* 89-92; *Faithful Forever "Professional Ed.,"* 93-96; *Hallelujah,* 100-103; *The Love Nest,* 120-22; *The Merry Maiden and the Tar,* 123-26; *Das Nachtlager in Granada,* 127-33; *Please,* 146-48; *The Rough Riders,* 149-51; *St. Louis Woman,* 158-60; *Take It from There,* 169-74; *You Go Your Way,* 185-88
stamps, property & logos, 21, 49
standard number, 49, 61
statements of responsibility, 14, 16-22, 24, 44; addition of words and phrases, 18; arranger, 16, 17, 18; composer, 17; editor, 17; lyricist, 17; notes on, 44; translator, 17; unnamed person, 17
states, variant, 49
Storm and Sunshine, 33-34, 40, 41, 161-65
Strolling with Your Summer Girl, 39, 45, 166-68, 192
subjects, 51; illustrations, 51-52; *Library of Congress Subject Headings,* 53. *See also* Access points
superlinear words, 45. *See also* Interlinear words, Texts
supplements, 39, 45; *She was Born in Old Virginia,* 152-54; *Strolling with Your Summer Girl,* 166-68. *See also* Musical supplement

Take It from There, xi, 3, 24, 169-74, 193
Take Me Out in a Jitney Bus, 12, 175-78
terms of availability, 49-50
texts: first line of, 10, 44, 52; *Bibo, A Canzonet,* 64-67; *The Bluebell,* 71-74; *Call Out the Marines,* 81-84; *Ella and Edwin,* 85-88; *Faithful Forever "Original Ed.,"* 89-92; *Faithful Forever "Professional Ed.,"* 93-96; *Hallelujah,* 100-103; *Joan of Arc "Artists Copy,"* 108-10; *Joan of Arc "Original Ed.,"* 104-7; *The Lass of Richmond Hill,* 111-13; *List to Old Bacchus,* 114-16; *The Lost Chord,* 117-19; *The Love Nest,* 120-22; *The Merry Maiden and the Tar,* 123-26; *Das Nachtlager in Granada,* 127-33; *Norse Lullaby,* 134-37; *The Old Fashioned Rocking Chair,* 138-41; *Please,* 146-48; *The Rough Riders,* 149-51; *She was Born in Old Virginia,* 152-54; *Soldier's Suit of Grey,* 155-57; *St. Louis Woman,* 158-60; *Storm and Sunshine,* 161-65; *Strolling with Your Summer Girl,* 166-68; *Take It from There,* 169-74; *Take Me Out in a Jitney Bus,* 175-78; *There's Something about a Soldier,* 179-81; *Ukulele Lady/Yearning Just for You,* 182-84; *You Go Your Way,* 185-88. *See also* Interlinear words; Refrain, first line of; Superlinear words
thematic numbering. *See* Opus numbers
There's Something about a Soldier, x, xi, 8, 15, 179-81
title, 2-6, 7-13, 195. *See also* Caption title; Collective title, lack of; Cover title; List title; Parallel title
title, at head of. *See* At head of title phrases
title, caption. *See* Caption title
title, collective, lacking, 21
title, cover. *See* Cover title
title, list, *See* List title
title, other, 12, 14-16, 41, 44, 51, 56
title page lacking, 5, 48-49; *Soldier's Suit of Grey,* 155-57
title pages, special problems, 9-12
title, parentheses in, 10-12
title proper, 7-16
title proper, lack of. *See* Title, supplied
title proper, phrases preceding, 10-11

title proper, separable phrases, 12
title, supplied, 13; *Soldier's Suit of Grey*, 155-57
title, variations in, 43, 51-52
translator. *See* Statements of responsibility.
trimmed copies. *See* Imperfect copies, notes describing
type of composition, 8-9, 14, 15

Ukulele Lady, 5, 6, 21-22, 182-84

variant issues. *See* Issues, variant
variant states. *See* States, variant
variations in advertisements, 49; performers, 49, 51
vernacular music, ix
voice range, 14-15, 21, 23, 43, 46; *Please,* 149-51. *See also* Medium of performance
volumes, multiple. *See* Publications, multi-volume

War edition, 25, 195
Web sites, 200-201
Working Group on Sheet Music Cataloging Guidelines, ix
wrapper. *See* Covers

Yearning Just for You, 5, 6, 21, 182-84
You Go Your Way, 12, 185-88

About the Editors

Lois Schultz is Head of the Monographic Cataloging Section at Duke University Library. For nearly twenty years her duties included cataloging and indexing music, including rare sheet music. She was responsible for selecting and indexing the music in the *Historic American Sheet Music* project (http://scriptorium.lib.duke.edu/sheetmusic/), one of the collections that make up *American Memory* (http://memory.loc.gov/) at the Library of Congress. She is an active member of the Music Library Association and has served two terms as coordinator of the Sheet Music Round Table. She was also a founding member of the MLA/BCC Working Group for Sheet Music Cataloging Guidelines, becoming chair in 1995. She is currently part of a group of librarians investigating the use of Dublin Core and the Open Archives Initiative to provide access to sheet music collections. In addition to her professional interests involving sheet music, she is a member of the MARC Subcommittee of the Bibliographic Control Committee of the Music Library Association and was a member of the International Music Metadata Projects Working Group, charged with surveying the landscape to identify music metadata projects.

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LIBRARIANSHIP

MUSIC LIBRARY ASSOCIATION TECHNICAL REPORTS, NO. 28

Sheet music has posed serious problems in definition, categorization, and bibliographical control to libraries throughout this century. *Cataloging Sheet Music: Guidelines for Use with AACR2 and the MARC Format* is written primarily to assist catalogers in archives, libraries, and museums with preparing standard catalog records in print or electronic format. The work references the *Anglo-American Cataloguing Rules, Second Edition*, a recognized cataloging standard, and includes explanations of music cataloging practice intended to aid non-music catalogers. Other discussions are designed to expand the music cataloger's understanding of sheet music publishing practices.

Although much of *Cataloging Sheet Music* emphasizes the description of the music, other sections are devoted to subject access to illustrations, first line/chorus/refrain text, illustrators, engravers, and publishers. Included are extensive reproductions of title pages from the eighteenth through mid-twentieth centuries, accompanied by examples of the cataloging. Each example includes three levels of description: minimal, core, and enhanced.

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